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AND SINGING-CLASS CIRCULAR

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CHOIR-TRAINING EXAMINATIONS, MAY 1951, CERTIFICATE AND DIPLOMA (CHM), will be held on Wednesday and Thursday, May 9th and 10th, and also Friday, May 11th, if required. The last day of entry is Tuesday, March 27th. The Syllabus may be obtained on application to the College.

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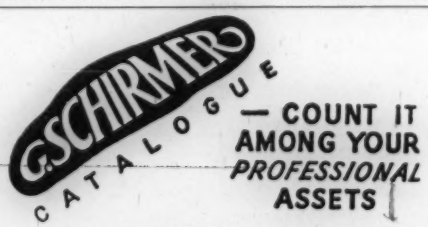

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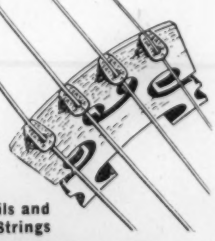

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

FEBRUARY 1951

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MUSIC

'Song for a Festival.' Unison with optional descant. By George Dyson

A Note on Elgar's Second Symphony

By W. McNAUGHT

IVOR RICHARDS, an expert on Basic English, wrote a book called 'The Meaning of Meaning'. We need a companion book to help us with our talk about music, for music can 'mean' in so many ways, and it is important to know one from another. A piece of music can mean an abstract thought, a frame of mind, a landscape, a thing that happens, a form of motion, or an effect of sound; and we are frequently told that it can mean only itself. Here are seven meanings of meaning, and each may come from a different attribute of the music and pass through a different channel from the music's mind to ours. The case is no better when we call in a wider vocabulary and say that a piece of music represents, portrays, suggests, was suggested by, typifies, is about, is an impression of, is based on, is inspired by, takes as its theme, or embodies the spirit of. Let us admit that such wording helps greatly in the drafting of sentences; but it is seldom an instrument of precision. Look at the tricks that 'inspired' can play. 'This is inspired music', one exclaims on taking up Beethoven's op. 84. 'Quite so', says another; 'it was inspired by the story of Egmont'. You would expect such meanings to separate themselves in anybody's mind; but you can often see them overlapping. You will even read that Beethoven's leaning towards heroism, Egmontism, Leonorism, was responsible for his ability to treat these subjects with inspired and not with uninspired musical themes. But perhaps such a confusion comes from a deeper source of misleading than words.

Since music is a barely intelligible subject, and the least intelligible part is how it manages to mean anything outside itself, there is a certain risk in being critical of other people's guesses and solutions. But there can be no harm in bringing them to the table and indicating where and how they challenge disagreement. A work that peculiarly exposes itself to verbal interpretation is Elgar's second symphony. It is ardent, voluble music, rich in possibilities of meaning, and it never says things by halves; consequently it is well fitted to lead its commentators into a region where words and meanings pull different ways. It may be worth while to disentangle a few contending explanations, clues, glosses or readings, and consider what they are separately trying to tell us.

'The music can mean only itself.' This is fundamental: the First Meaning of all music, and a different kind of meaning from any other. It is consistent with all other meanings that can be superimposed upon it; just as (to use a tempting analogy) the existence of a body can be consistent with the existence of any suit of clothes that fits it. The school of purely musical thinking has much right on its side; but in its attachment to the body it is over-reluctant to admit the possibility of clothes. Most of the argument on this topic would vanish if the contestants used a better-organized vocabulary. However, we must ask this form of meaning to retire from the debate; it is too big and overriding.

The symphony is 'a portrait of its composer'. Each of the writers with whom I am about to join issue puts in a word to this effect; and what they say is indisputable. But according to modern criticism this property is common to all music from Beethoven to Stravinsky that has any force of character. Indeed the psycho-

logical school assures us that no composer worth his salt can put notes on paper without putting a bit of his private character into them. It seems that as a contribution towards the understanding of Elgar's second symphony the statement that it is a piece of self-portraiture lacks illumination, since the same is true of nearly everything he wrote: *Aquí está encerrada el alma de . . .* It is the corollary that confuses argument: because the music bears this meaning it cannot bear another. Surely this is fallacious. The part of music that spells the composer's character and the part that conveys a ' meaning ' reach us along different lines of communication and enter the mind through different doors; they can run together, without interference, in any and every bar of the music. Let ' Falstaff ' serve as an example. Here, if anywhere, Elgar presents us with his self-portrait; every page is full of the stuff that puts E.E. on the screen. At the same time the portrait of Falstaff, on a different plane, is clear and whole and in full view. The media are different. This Second Meaning, the self-portraiture, is admitted with the proviso that it does not specially characterize the second symphony.

The title-page tells us that the symphony was designed early in 1910 as a loyal tribute to Edward VII, and on its completion in 1911 was dedicated to the late king's memory. Neither a loyal nor a dedicatory purpose will go into musical terms; but Elgar's thoughts on the king and his kingship may have sponsored some themes and typical pages of the symphony. He has not told us so: but the surmise is prompted by the music itself, and although to put this down as a ' meaning ' would stretch the word rather thin, at least it comes into the agenda. Call it the Third Meaning. The case of the Larghetto is actually a side-issue. Was any or all of it composed before the king's death? Accounts differ; but it is immaterial. The identity of the person mourned is independent of the music and can be attached at any time. Here it was attached by circumstance: the elegiac movement automatically became the threnody on the king's death. But the meaning of the music was not thereby affected.

The work bears a motto: ' Rarely, rarely comest thou, Spirit of Delight! ' Inevitably some programme annotators have thought it their duty to tell us what they guessed the composer meant by it. The rarity of the spirit's coming has been unprofitable as an imputed theme; the symphony is not a repining work. Nor could the work as a whole stand for a portrayal of the spirit itself; much of it is too ill at ease. The most acceptable construction has been offered by an author who, since his writings are generally admirable, shall be denoted by the initials G.A. ' The music ', he says, ' makes it as clear as anything can that delight does come—but not without tribulation or even torment'. G.A. has said, just before this, that ' the real clue to the symphony is obviously the quotation from Shelley '. If anybody should be tempted to remark that on the contrary the symphony is the clue to the quotation it will only show that ' a clue to ' is an adaptable expression. It should in each case be replaced by something more explicit. However, put this down as our Fourth Meaning.

The Fifth Meaning was spontaneously worked out by Canon Temple Gairdner. For him the first movement was ' an ecstasy of youth . . . a veritable spring-song ' and the whole work ' a passionate pilgrimage in which sorrow and extravagance lead finally to a haven of rest ' (quoted by G.A.). Gairdner submitted this interpretation to Elgar and found him more than sympathetic. He reported the meeting thus in a letter to a friend:

> It was absolutely correct to say the whole thing represents the ' passionate pilgrimage ' of a soul; that the last movement represents the final issue of his ' passion ' in noble action, and that the last two pages is the apotheosis and the eternal issue of the soul's pilgrimage.

Elgar added that the *fff* passage in the third movement stood for ' the madness that attends the excess or abuse of passion '.

We are now knee-deep in vocabulary, and the tide is rising. *Represents*, and *stands for*, even *was* and *is*—what precisely do these words tell us about the inspiration of the music, its intention, its effect on you and me, on our appreciation, and on Gairdner's? It might be helpful to institute some broad categories, such as ' programme ', ' meaning ' and ' interpretation ', separate their functions or origins, and thus obtain at least a basic framework to which all these verbal odds and ends can be attached. Since one man's attempt is open to amendment by anybody else's there is no dogmatism in what follows.

A programme is a directive chosen by the composer, who intends or hopes that it will take effect in a meaning. Whether it does so is determined, not by the composer, but by the generality of listeners. For instance, it is felt that the programme of ' The Hebrides ' does produce a meaning that is a property of the music; whereas the alleged programme of ' Les Préludes '* proceeds no further than the allegation.

A meaning is a power of significance or suggestion that is inherent in the music and needs to be established by a consensus of opinion.

---

* No need to send the particulars of this curious case ; they are known.

An interpretation is a *rationale* imposed upon the music by a single listener; it gives more or less coherent form—literary, emotional or pictorial—to thoughts awakened in him by the music.

Some comment seems to be called for. It might seem that in certain cases a meaning will differ little from a consensus of interpretations. But there is a difference in kind. An interpretation is a mental act; a meaning is the property of the music that causes minds to act alike. (And no one has the right to say on his own authority that his interpretation is a meaning.) A further distinction is that 'interpretation' stands for much the same kind of thing, however sublime or silly it may appear in the eyes of others; whereas 'meaning' can be of different kinds, and it is both a necessary and a precarious task on the part of critical writers to sort them out. Whatever may remain to be said on these distinctions and their validity, they at least set up a clear division of responsibility: a programme is adopted by the composer; a meaning is vouched for by the many; an interpretation is one person's response.

Does this throw any light upon our hastily-begun series of Elgarian meanings? Nos. 1 and 2 stand firm; each is an assured meaning without a programme. In nos. 3 and 4 we see programme and meaning, both shadowy, but present. What are we to make of the Gairdner effect? The composer's reported words do not tell us that it was a programme. It may be that the music put these thoughts into the composer's head as it did into Gairdner's: 'This *fff* passage which I composed for the third movement: the more I think of it the more it suggests to me the madness that attends excess'. Nor have we much ground for calling the Gairdner effect a meaning. How many people, with no other prompting than the music, have spontaneously said to themselves: 'ecstasy of youth—passionate pilgrimage—abuse of passion—madness that attends excess—issue in noble action', or words of like sense? However, let us allow the composer a hundred votes and call this Meaning no. 5. The important matter—it may be called the substructure of this article—is that these various meanings do not interfere with each other. They can come and go as they will on the surface of our steady attention to the music, and we can be aware of all or none of them at any moment. It betrays a certain remoteness from the subject to say, as some have casually said, that if a piece of music means one thing it cannot mean another.

That interim was preliminary to the introduction of yet another meaning that stands somewhat apart from the others in quality and communication and is therefore all the more capable of operating in their presence. A popular comment on the symphony is that it resembles a pageant or fresco or vision of its times: the swan-song of the Edwardian age. At the sight of this, or the sound of it in a broadcast, pens leap from their scabbards; and it will soon be gathered that the main object of this article is to meet their attack. G.A. says that this easy acceptance of assumed associations is a convenient substitute for thinking. He dismisses the Edwardian meaning mainly by setting up the one sponsored by Gairdner and Elgar and taking it for granted that if the one meaning is valid the other is not. Further, referring to the first performance, he says: 'If the popular view is right, the audience on that occasion should have recognized with acclamation a picture of the world in which they lived'. One is tempted to call this an easy acceptance of assumed cause and effect. In Soviet regions, perhaps, there are audiences who decide to applaud a work, not because they have enjoyed the music, but because it has given them a contemporary vision of the U.S.S.R. But one cannot see a western gathering applying such a test forty years ago, or further back in history. Let us listen to a conversation in a far-off Viennese salon: 'Quite a good symphony of Herr Mozart's'. 'Yes, indeed; and what is more it gave us a faithful picture of the times in which we live, so I applauded very heartily.' No: it doesn't come right; audiences applaud according to the pleasure recorded by their musical senses.

But the confusion goes deeper than that. Opponents of the 'Edwardian view' seem unable to perceive what those words are intended to convey; which is perhaps the fault of the people who sponsor that view. They should be more explicit, and leave less to be filled in by critical understanding. Neither Elgar nor anyone else in 1911 had any conception of what we mean by 'the Edwardian age'. To take the measure of an age one must see it from a different age and judge it by the contrasts that change and distance make visible. That phase of the English mind and way of life that we call Edwardian was gradually forming its image between the wars. By 1939 we thought perhaps that our picture of it was complete; but it has taken the late forties to give it depth and roundness. While it has been assuming shape and colour with the passing of years we find that a certain piece of music has grown into an image of like shape and colour. It conjures an emotional state closely allied to the feelings with which we think upon that past age, and upon its passing; and to this evocation it brings the immeasurable reinforcement and depth of suggestion that lie within the power of music. We discover no similar evocation in other works of the same period. It is not in Vaughan Williams's 'London' Symphony, or in 'The Planets', or

in Bantock; it is not in Elgar's oratorios, for they are landmarks of a different progress. We do find it in Elgar's second symphony. Our mentor calls this 'the popular view'. But it is not a view; it is a discovery. People do not 'take this view' of Elgar's symphony any more than they take the view that the English channel is rough; it takes them. The word 'popular' is an affirmation of the number of people who have been taken this way by Elgar's work, and therefore of the extent to which the Edwardian meaning does impose itself. The fact that the composer was unaware of this meaning (of course he was!) has no bearing on the case. When music is said to reflect a period it is by virtue of some ingredient in the language of thought, expression and craft that has been fostered by the artist's surroundings and shaped to a pattern by his personal instincts. We are told by historians, critics and our own observation that the Viennese classics before Beethoven reflected the spirit of their age, with its fine manners, its polished social life, its discretions and inhibitions. To be aware of this we do not seek evidence that Haydn, Mozart and the rest had any idea they were doing so; we find it out from their music.

G.A. is supported by another distinguished scholar whose opinions are invariably just and wise—so let him make his bow as J.A.W. He too has recorded his dislike of 'the common view that the symphony is a picture of the Edwardian age'. ('Common view' is, again, a tribute to the power of this meaning to impress itself.) He proceeds: 'We know from Elgar's own admission that the symphony is not an Edwardian picture'. Again that almost superstitious idea that what the composer did or did not say in nineteen-something sets a perpetual limit upon what the symphony itself can say to a different world in years to come. Why this unwillingness to allow the music to be its own authority? Anyone who is deaf to the Edwardian evocation has a right to question its existence. But in any discussion of the matter it is the music and only the music that may be brought to the table.

J.A.W. then startlingly adds: 'Indeed, what is the Edwardian age, as Mr. George Sampson has pointedly asked?' One is attracted by this convenient way of removing intrusive objects. (What *is* Oxford? Who *are* the Sitwells?) But I doubt whether so shrewd a philosopher as Mr. Sampson would employ it without a mitigating context. So I treat the question as coming directly from J.A.W., who seems to think it a poser, and shall now answer it as best I can in an amateur way and four hundred words.

The Edwardian age began to take shape in the nineties; it became fully itself with the death of the Queen; and it ended abruptly in August 1914. To forestall the charge of social bias, let us begin with all that was bad. It was an age of slums at their worst, and of conditions in factories and mines that are odious in the memory: an age, for the millions, of darkness before the light. But in this docket of character we are concerned with those elements and ornaments of life which all could share, with the flowerings rather than the soil, the air of things as it was breathed alike by peasant, mill-hand and professor, by artisan and aristocrat. It was a secure age: secure in its prosperity, and in its knowledge that mankind had passed through its troubles and was steadily going forward to better and higher things. An age when the pound was made of gold and was honoured the world over as a token of unchangeable worth. An age that saw the first aeroplanes, but never dreamed that governments would use them to bomb cities. An age that was aware of armies and navies but did not worry about the prospect of a great war; civilization was in the ascendant, and civilization would see to it that these military precautions would become less and less necessary. Except of course the British navy, that lordly and indispensable minister of peace and justice throughout the world. It was an age whose gravest cause of concern was the advance of income tax to one-and-twopence in the pound. Of the lesser catalogue what shall we select? Foreign travel without passports. Kipling and Wells, Thomas Lipton and Cecil Rhodes, Pinero and Alexander; the Handel Festival still going strong; musical comedy in its heydey, and the 'Halls' too, with their living ditties sprung from a lilting gift of melody that overflowed into the war years. One does not undertake to point out these items one by one in Elgar's score. But each contributes its piece of character as we survey that age from the lower elevation and lower quality of our own. It was a jocund age, proud, confident, easy to live in. It stands clear as a monument of everything that mankind has thrown away by his folly. The stature and colour of that age, the twilight glamour of its receding, the pathos of might-have-been, all this adds up to a programme that *will* go into music. It was not Elgar's hand that shaped that purpose. There is a disposing force in the art of music that conceives designs more far-reaching than can enter the minds of its servants the composers. That is why, long after they are dead, their music can speak with new meanings as world succeeds world. Two centuries ago it was planning horizons beyond the compass of that humble, hard-working cantor whom it used to drive the pen. Forty years ago it looked over Elgar's shoulder while the man of genius was busy with his craft and imagination under stimulus from sundry directives we have called

Meanings Three, Four and Five, and, unknown to him, but in his language, wrote its Sixth Meaning upon the page. Elgar inscribed his work with words from Shelley, deeply felt by him in the stress of creation; on the last page a greater hand than his wrote another motto: *sic transit gloria mundi.*

Granted, this all sounds rather high-flown. But it was necessary to go somewhat aloft. We are not dealing with the normal symbols of descriptive music. The Edwardian meaning is independent of other meanings; it comes from the music on its own wavelength and finds its own separate receiver in the mind of the hearer. It is heard uninterrupted while we follow the fluctuating moods of the music, the buoyancy, the sorrow, and the frenzy, while we track that elusive delight, and follow the soul on pilgrimage, while we give attention to sonata form, observe the lines of the artist's self-portraiture, and note how well he scores. We do not claim to know the symphony any the better for hearing this tone in it; nor do we pretend to any merit in having our ears open to this kind of tidings. Here a possible objection looms and asks to be forestalled. The Edwardian view, it may be protested, is evidently the private concern of people over sixty. It is true that those whose adult lives have been formed in post-war years can learn about the Edwardian age only by hearsay; they must then conceive for themselves the emotional state of those for whom its passing has been a breaking of the mould of life. To do so they will need a certain cast of imagination; is the gift so rare? Those who possess it, and who are musical, are likely to be susceptible to the kindred tune as it comes from the concert platform—unless, on second thoughts, there is no reason to suppose so. At any rate, we who have ears for the Edwardian message claim that it is a property of the music and we reject the claim of those who are deaf to it to deny its presence. If any disbelievers have read this note they may still disbelieve; but at least they will know what we, and they, have been talking about.

Finally, since we may all be losing our sense of proportion, let First Meaning return and restore it. The symphony is the work of a musical brain, and what it has to convey is the music of which it consists. Beside this, all other meanings, including the Edwardian, exist and revolve round each other in a smaller dimension. The trouble is that they are given too much liberty to confuse our approach. I can name two people whose steps they have led astray—perhaps three.

The Honours List

William Walton's knighthood will be universally acclaimed. He is specially deserving of honour, for he has long stood well with the musical public, and he is one of those who have most conspicuously won a hearing for British music abroad.

For a singer to receive an official award is rare. But Joan Cross is more than a singer. Her skilful and devoted work behind the scenes has helped to keep English opera active and thriving in critical times. In the New Year's honours list she was made C.B.E.

Ninette de Valois does not profess the art of music ; but as director of the Old Vic and Sadler's Wells ballet she has played godmother to some notable orchestral scores. So her elevation to the rank of Dame of the British Empire is gladly recorded.

In the musical hierarchy the Gold Medal of the Royal Philharmonic Society is greatly esteemed, for it is a testimonial of artistic worth bestowed upon a fellow-musician by the highest body of musicians in the land. At the concert on 13 December the medal was awarded amid general goodwill to Sir John Barbirolli. The presentation was made by Dr. Ralph Vaughan Williams, after a performance of his sixth symphony by Sir John and the Hallé Orchestra.

Bach's Organ Music: a Revised Edition

It has been decided that in the light of modern scholarship and research, a revision of the earlier books of the Novello edition has become necessary. The work is being undertaken by Dr. J. Dykes Bower and Mr. Walter Emery.

Books XIII and XIV have already been discontinued since their contents were duplicated in other books.

Books XV-XX, containing chorales and chorale preludes, will remain untouched.

Books I-XII (the Sonatas, Concertos, Preludes and Fugues, etc., edited by Bridge and Higgs) will be replaced by fourteen books arranged thus :

I. Eight Short Preludes and Fugues.
II-III. Sonatas.
IV. Concertos.
V-XIV. Preludes, Fantasias, Toccatas, Fugues, Trios, etc., in order of key from C major to B minor.

The early versions of certain works will be printed, and works of doubtful authenticity will be included rather than rejected. The text will be completely revised, as far as possible from the original manuscripts. There will be no editorial phrasing, but some books will contain fingering and pedalling marks. Bars will be numbered, historical notes and suggestions for registration will be provided, and full details of the editorial procedure will be available.

Marion Scott

By JOAN CHISSELL

IF the billeting officer had called at a certain house in Bridgwater, Somerset, looking for spare accommodation during the war, he would have been kindly but firmly told that the only room not in regular use was now 'Dr. Haydn's' room. Had he demanded further evidence of this mysterious visitor, he would have been taken into the erstwhile dining-room and there shown many strong trunks and boxes, which, had he opened them, would have revealed not stethoscopes, but rare and precious manuscripts and scores collected from all over Europe. His surprise would have been still greater on learning that the gentle, slightly-built, grey-haired lady to whom he was speaking was none other than England's foremost authority on Haydn. For Marion Scott is one of those rare women who can combine strength of purpose with modesty, and can wear mental distinction with grace.

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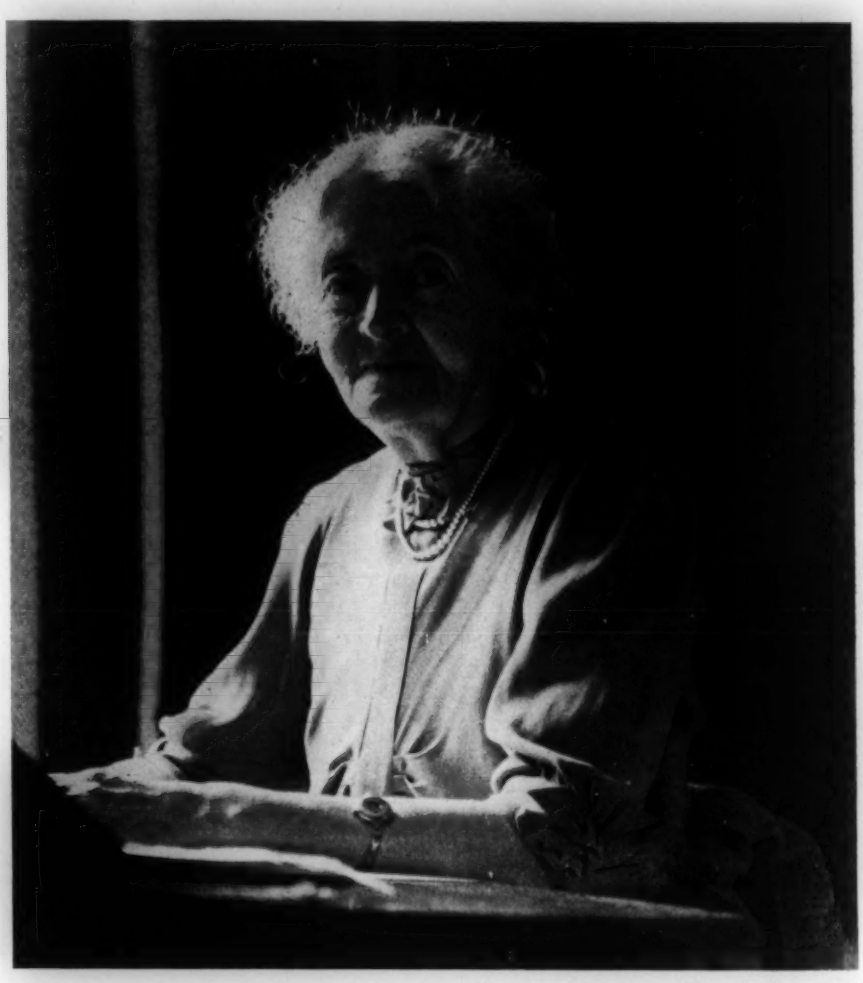

[*Photo by Joan Chissell*

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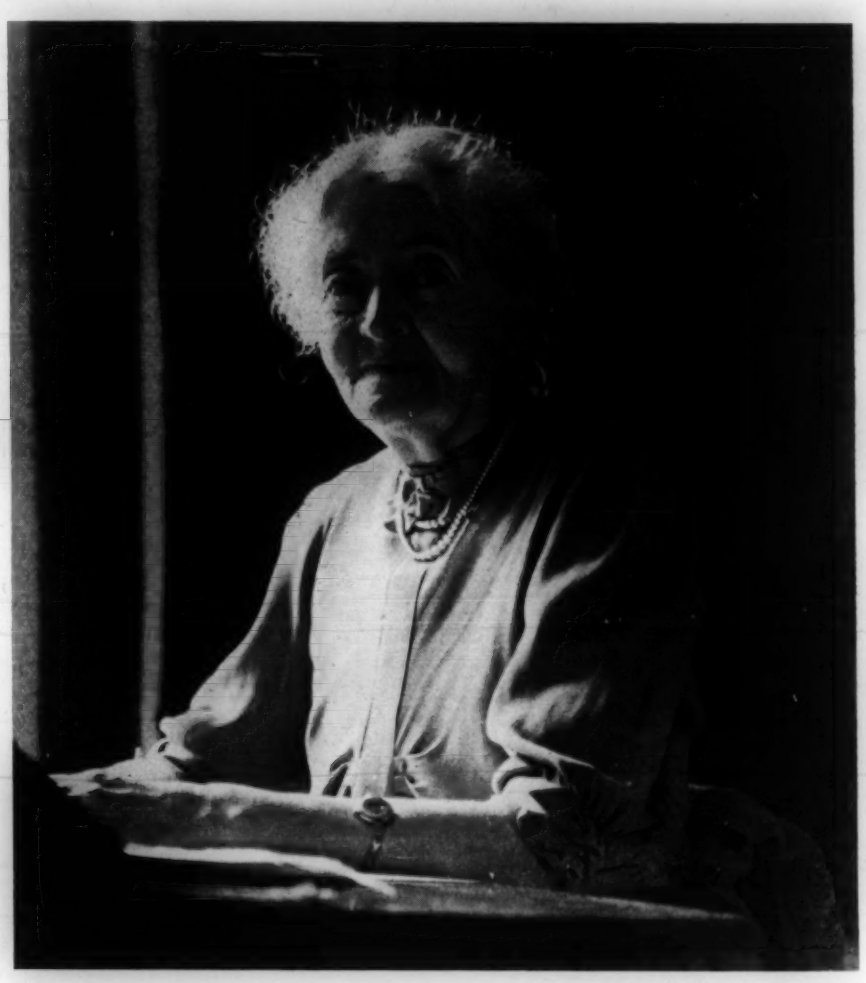

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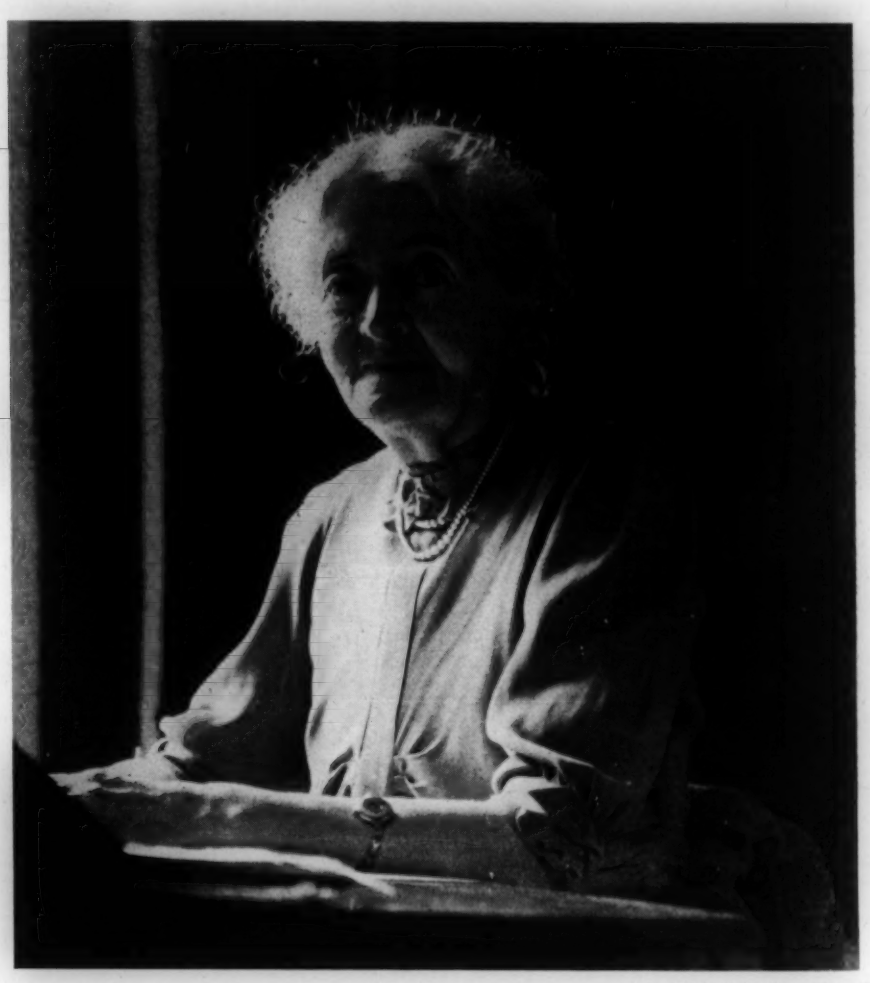

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tion. Her deep sympathy with the central European classical tradition she attributes not only to early association with the Joachim circle, but also to close friendship with Fanny Davies (whom she met in her beloved Switzerland), an influence in her life scarcely less potent than that of Parry. Though spared the urgent nightly work of the regular concert critic, she has at different times written for the *Christian Science Monitor*, the *Observer* and the *Daily Telegraph*, as well as undertaking criticism of chamber music concerts for the *Musical Times* in its former, fatter days. Articles from her pen have appeared in many English and continental periodicals on such diverse topics as 'English Lutenist Composers' and 'Hindemith', whose flawless craftsmanship she admires with that same fervent admiration inspired by the functional perfection of express engines in her youth, and to whose moving 'Cardillac' she owes her outstanding operatic experience of recent years. And finally, there remains her Haydn research. It was Fox Strangways, who, as editor of *Music and Letters*, first kindled her enthusiasm by suggesting that she should sort out the muddled chronology of the string quartets. The article eventually appeared in 1930, after eighteen exciting months during which she 'discovered' the true opus 1, no. 1 quartet in E flat major in an early, forgotten Hummel edition in the R.A.M. library (now published by the O.U.P. with an editorial essay). And for twenty years she has continued this work of discovery, tracking down rare eighteenth-century editions in out-of-the-way bookshops in Paris, Vienna and wherever her wide continental journeyings have taken her, and in the process marvelling the more at the amazing development and inventiveness of a mind which, in the seclusion of the Esterházy country seat, worked out all its own formal problems with an originality far surpassing that of all its contemporaries—not even excluding Mozart. We now eagerly await the book Miss Scott has promised us, for it should prove the standard work on Haydn the world over.

Gramophone Record Reviewing

By J. RAYMOND TOBIN

RECENTLY one of the leaders of the gramophone record industry commented to me on the work of record reviewers; and, as there is precious little reviewing done in the daily newspapers, I suppose that he referred to the Musical and Specialist Press. He said: 'They'll write about the composer, his life, his wife, his loves; about the music that is or isn't on the record; about other music by the same composer, or even some other composer; about the date or the circumstances in which the work was composed; about previous recordings of the work by the same recording company or on some other trade-mark; about the music which they (the reviewers) would like the companies to record; about the artists or the conductor, including references to merits, shortcomings, idiosyncrasies and what-not. The fact is that they will talk about anything and everything in the world, *except* the job our engineers and pressing machines have done. Yet what we and, I assume, buyers of records want to know is what they think of this or that particular disc.'

None of this was put as complaint or protest, but when he had finished, I said: 'Well, it's lucky that there isn't such a thing as an unmixed blessing.' He didn't ask me what I meant, but I proceeded to tell him. 'You see', I said, 'neither you, I, nor anyone else can say that a particular record is good unless it fulfils three plain conditions. First the recording artist(s) must be worthy of the music that is to be put on a record; next, his, her or their performance must be worthy of the music; and, finally, the work of the recording engineers must be worthy of both. These three points are like the legs of a three-legged stool: if one of the legs is shaky or short, the whole thing becomes unsafe and unsatisfactory.'

As I paused for breath, he quickly stepped in with: 'Heaven knows we strive hard enough and spend enough money to get perfection.'

'Nobody really wants perfection', I said, 'for to achieve that would rob us of our ideal. What we do want is an approximately equal level of excellence at all three points. You can sit with safety on the three-legged stool, if the three legs are equal in length: the actual length is of less importance—it's the disparity that is so upsetting. There's no escaping from the fact that this threefold excellence, this co-equal trinity is essential if a reviewer is to recommend any particular disc, wholeheartedly.'

He looked at me for a moment and then said: 'We've got the recording in the bag. Tone-quality, volume, resonance—it can all be electrically measured, demonstrated and proved. It's right under control. We've brought reproduction to an unbelievably high level. That's our job and I reckon we do it. I don't mean my people have done it alone, though we've pulled our weight: it's the result of cumulative research and effort. We spend a lot of money in providing artists of merit, of established reputation; and, when you've got such artists, you have to rely upon them, very largely, to know what music they should sing or play. We can't do everything.'

'Of course you can't', I said; 'but you are the source of the recording and you've got to accept responsibility for everything. The music, the performance and the product are all tied up. You make and market the record and you are as responsible for what goes on or comes off its grooves as

you are for the shellac, vynil or whatever the raw material may be. That's why the reviewer goes for the companies when he finds some overture, symphony or concerto being recorded for the umpteenth time with, perhaps a couple of recordings of a major work cropping up in one and the same month. The simultaneous release by different companies is possibly pure coincidence, and—unless the industry were nationalized—it is certainly inevitable, now and again.'

'Records won't be nationalized', he snapped. 'There's not enough money in their manufacture to attract anyone.'

But I wasn't to be side-tracked. So I added: 'And it is natural that a reviewer should indulge in comparisons between a fresh release and earlier recordings of the same work, whoever made them, provided they are of fairly recent date; and I know that comparisons are apt to be "odorous".'

'I don't mind the comparison', he declared, 'if it is real comparison and if it arrives at and states a conclusion by saying that my company's recording is better, or worse—I don't care which, because we'll get our turn. We can't always be on the wrong side.'

'And so', I said, 'you come back to our trinity. It isn't as simple as you suggest for a reviewer to say "better" or "worse". There are so many, too many factors to be taken into account. Your actual recording may come off the disc with greater fidelity than any other, but the artist may lack something in tone, technique or temperament. Consequently, an individual music-lover might find his ideal gramophone performance of a particular concerto by taking the first movement and the finale from your discs and the middle movement from an earlier recording, or vice versa. In some cases, a reviewer might hold such a view; and if he prints his opinion and, if that opinion carries enough weight with his readers, those who can afford to do so will buy both recordings. The big works present a tremendous problem. I recall a recording of piano and orchestra that sent me into the seventh heaven of delight until the final bars—the climax of a masterpiece. Then, during the running of the last few inches something went awry, somebody kicked a cymbal or a double-bass string broke and made a report like a shot from a gun. Recording engineers are, by now, prepared for most eventualities. Still, the quite unpredictable incident must catch them off guard. Then someone, because a repeat of the last section or movement would have involved the heavy expense of another orchestral session, decided to take a chance on it and issue it to the public. Now what can a reviewer do except say that the whole recording is marred or wrecked in the final bars? I suppose you know that, if one of the discs which make the set of four or five in a symphony recording is missing from the review parcel, the reviewer begins to suspect that something has gone amiss with performance or recording. He can't comment on what he hasn't heard; but, rather than jump to conclusions, he or his editor makes himself a nuisance with an urgent request for the missing disc.'

'But, before we begin to run round in circles', I added, 'I'll give you something. It is important. Reviewers and music-lovers demand from recordings a degree of perfection that isn't human, isn't achievable, when the music is on a scale larger than chamber music. It just isn't possible to ensure that on a given day and at a given hour a crowd, maybe, of hundreds of musicians will be of one mind, still less at the top of their form, even under the most inspiring or commanding conductor. This is equally true whatever the conditions or the purposes of the performance, whether the music-lover goes to the Albert Hall or buys a record of what happened in a recording studio. Perfection, as an ideal, is a thing to which we must hold fast. Perfection, as a fetish, something gramophiles are entitled to demand from the disc but which is denied to them *via* the concert hall or opera house—that must go.'

He startled me by asking: 'Isn't that a dangerous doctrine? Would you be prepared to preach it?'

'There's nothing dangerous in it', I replied. 'It is merely a practical recognition or admission that perfection is an ideal and that, except by the grace of chance or the "near miracle", we must be content with a close approximation to it. There's no lowering of standards, no slackening in the pursuit of perfection: it is just a sensible acceptance of the difference between the dream and the realization. And until we get this complete change of heart in the gramophone public, record reviewers will be liable to talk about "the composer, his life, his wife, his loves" whenever the recording is well below par; and they will talk about the artists and the good work of the recording engineers, whenever the music selected is miserable or threadworn. They do this, largely, because of their generosity of heart and their understanding of the difficulties. You should be grateful. And (I continued) the answer to your other question is: certainly, I'll preach this gospel wherever they will let me, because I believe it to be true and because I know that, so long as the competitive spirit is allowed to live, each and all of the recording companies will toil and sweat to reach the peak of perfection.'

Then, as a final word, I said: 'Please don't overlook the importance of the *equality* or *near*-equality of excellence at all three points. You cannot afford to have one point laughing at the others. It's a trinity and a triumph—or a tragedy.'

'Trinity', he echoed. 'It would be more true to say Three Witches.'

Salzburg Festival

The 1951 Festival will be held from 27 July to 31 August. Four operas are planned—Alban Berg's 'Wozzeck', Mozart's 'Idomeneo' and 'Die Zauberflöte' and Verdi's 'Otello'. There will be orchestral and chamber concerts, serenades and five recitals of church music. The conductors will be Karl Böhm, Edwin Fischer, Furtwängler, Rafael Kubelik, Georg Solti and Stokowski. Detailed programmes will be issued and tickets will be on sale in March from the Management of the Salzburg Festivals, Festspielhaus, Salzburg.

Dr. Havelock Nelson of Belfast has won the £50 prize offered by the Irish Broadcasting Station for a composition for full orchestra with his Sinfonietta, a work in three movements. Sir Arnold Bax was the adjudicator.

The Musician's Bookshelf

'Essays on Opera.' By Egon Wellesz

[Dobson, 10*s.* 6*d.*]

The writings collected here spring from a great variety of sources and occasions. Some of the material is dated as early as 1909, but most of it appeared between the wars, a period whose heart-searching produced not only the acute and stimulating wisdom of much of this book, but also the drawing by the composer of the historian's conclusions. The subjects are various, including 'The Beginning of the Baroque in Music' (a fascinating pre-Bukofzer study), 'The Beginnings of Opera in Vienna', and 'Italian Musicians at the Austrian Court'. There are detailed descriptions of Cesti's 'Il pomo d'oro' and of a 'Balletto a Cavallo' of 1667. Three of the chapters are lectures on opera given in London in 1933, and there are notes on two of the author's own operas, 'Alkestis' and 'Opferung des Gefangenen'. The book is, however, far from being the hotch-potch of salvage work one sometimes meets, for each chapter reinforces an undespairing insistence that opera can and should regain its greatness.

The first part of the book, even as it absorbingly records the magnificence of the seventeenth-century court operas, reminds us that their effectiveness can never be recaptured even were their music first-class and our treasuries bared in their performance, for as

> 'in the best period of the classical drama the action on the stage was a festival in honour of the souls of the dead heroes of the nation, at which the priests occupied the first rank of the spectators, and through which stage and auditorium became a unity . . . in the Baroque period, the theatrical performances of the Courts were a ceremonial in which the ruling class acted its own life, its essential character, and its conception of authority and service.'

The author, however, does not uselessly lament a Paradise Lost. Indeed it is the 'occasional' performance, however fine, which militates against the opera as the great unifying social force he believes it to be.

> 'If these [court] performances had remained the only ones, the danger of artificiality would have been great. The opening of a regular theatre in Venice [Teatro S. Cassiano, 1637], at which each performance involved little expense, placed opera on a new social footing. It was only then that it could exert its unifying influence on society, creating the public of the Venetian opera, which existed as a social unit apart from the actual performances, and survived centuries of change.'

Have we in England emerged from our 'occasional' attitude to opera? Dr. Wellesz's admonitions are at any rate tactful and persuasive.

There is trenchant writing about the current 'great instability in artistic taste . . . on the part of composers, critics and public alike which accounts for the many abortive experiments made in the musical world in the last few years'. As critics and public already suffer from too much advice we may turn to the composer. Dr. Wellesz is able to diagnose the composer's task and to help him to a foothold amongst the sands in a manner given to few others, being himself both an erudite historian and a composer, a combination which justifies the space he gives to his own works. His most important remedies for disintegration are these: the whole work (libretto, staging, music) must have a simple sharp outline, to be grasped entire before pen is set to paper; it should eschew too much pre-occupation with detail (many modern operas proceed from one picturesque irrelevance to another); and the emphasis must be fixed on the stage, not in the orchestra. In fact, the romantic opera has bred nearly all the ills that we inherit; it cultivates the subjectivity which is the immediate cause of our flounderings. In particular, Wagner's was a fatal inversion which made the orchestra the protagonist and by the use of leading motives insisted on an impossible division of attention.

Gluck, who is too big for a chapter in this book, is clearly its presiding genius. The translation, by Miss Patricia Kean, is very readable. She ought, however, to know the difference between 'we will' and 'we shall'.

I. K.

'Berlioz in London.' By A. W. Ganz

[London: Quality Press, 15*s.*]

Berlioz paid five visits to London, all of considerable duration. The first was in 1847-48 (November to July), when he came to conduct Jullien's ill-conceived operatic enterprise at Drury Lane; the next in 1851, when he was a member of the musical jury at the Hyde Park Exhibition; then those of 1852, when he conducted the New Philharmonic Society's season; 1853, when 'Benvenuto Cellini' was produced at Covent Garden; and finally 1855, when he again conducted the New Philharmonic. Though only recently published, A. W. Ganz's 'Berlioz in London' was written a good many years ago. The author, son of the Wilhelm Ganz who in 1881 conducted the first London performance of the 'Fantastic Symphony', died in 1947.

The book has a certain interest, for in Boschot's 'Berlioz' the London sojourns are treated with a less intimate feeling for the background, and there are other biographies in which the conventional and unwarranted view of mid-Victorian London as 'stuffy' distorts the facts. The author has retrieved some Berliozian articles of the period which were well worth reprinting, notably one by Edward Holmes, Keats's friend and Mozart's biographer, found in *Fraser's Magazine* of 1848 (and a thoroughly able piece of work it is). Ganz is also able to produce some hitherto unpublished letters from Berlioz. He might have added more. The series written to London friends which appeared in the *Daily Telegraph* in 1935 are not to be found

in any book. All the same, it must be confessed, with all respect to A. W. Ganz's work, that the reader finds himself wishing for the book this might have been if only a hundred years ago someone in the inner musical circle in London had been given a vivid and a busy pen. How well we could do with a gossiping description of Louise Dulcken's Sunday parties in Harley Street! Then, what kind of man, we ask, was Frederick Beale (of Cramer & Beale)? He so readily appreciated Berlioz that we should like to know more of him. But the past is dead in these pages.

Respect for Berlioz was traditional in the Ganz family, and one result is the lack here of any critical salt. Our author accepts, for instance, the historicity of the composer's Memoirs, and he brings in Charles Hallé's evidence to support the story of Habeneck's pinch of snuff—the notorious pinch of snuff Habeneck is alleged to have taken absent-mindedly, to the peril of Berlioz's Requiem, at the first performance of the work at the Invalides in 1837, just when 'Tuba Mirum' was about to begin. Ganz says that Hallé had been present at the Invalides and corroborated Berlioz's story. And yet that story is one which Adolphe Boschot gives his reasons for finding impossible to believe. The performance was no ordinary concert. It was the memorial service for General Damremont; the royal family, the diplomatic body and all aristocratic and official Paris were there. Berlioz's story, first told ten years after Habeneck's death, is that he saved the situation by seizing the baton from the absent-minded conductor's hand and by starting the 'Tuba Mirum' fanfare aright in the nick of time. Boschot says that we cannot believe such an incident to have passed unnoticed in the newspapers. But nothing was heard of it for twenty-two years! Boschot has other observations to make which persuade us, not indeed that Berlioz was a vulgar liar, but that, having conceived a fancy, he gradually came to believe in it as fact; and moreover, such was his power of suggestion, came to make his friends believe they had been the eye-witnesses of the impossible. Real life was not good enough for Berlioz. He had to heighten its effects. For Ganz, on the other hand, real life—in the shape of Berlioz—was too much of a handful; and his hero is a far more ordinary being than the living Hector.

R. C.

'A Dictionary of Music.' By R. Illing. Penguin Reference Books

[Penguin Books, 2*s.* 6*d.*]

Here is a Dictionary of Music and Musicians that costs one hundredth of the price of 'Grove' and is likely to spread itself in proportion. Therefore let criticism be searching and strict, for the large circulation carries a great responsibility. Before the inquisition begins, let it be said that one reads these three-hundred pages with respect for the author's knowledge and ability; and that if there are failings they are those of inexperience in lexicography.

Mr. Illing makes no concession to the popular price. If his public can be likened to that of radio, he keeps his eye on the Third Programme. He must needs deal with rudiments as they come, and he does it ably, if not always with pedagogical skill; but where he is able to choose his items he leans towards scholarship and academic history. Take his choice of composers; entries are given to Blitheman, Corkine, Danyel, Formé, Greaves, John Holmes, Ludford, Marson, Norcome, Parsley, Youll, and the reputed inventor of the bassoon. (How would the B.Mus. candidate fare? How the D.Mus.?) Nearer to our time Mr. Illing becomes free with his censorship. He excludes Grechaninov, Ippolitov-Ivanov, Kilpinen, Křenek, Liadov, Pfitzner, Pierné, Satie, Schreker, Sinigaglia, Szymanowski. It is not implied that the reviewer who draws up the list would himself include all these names. They are quoted to show that Mr. Illing gives more weight to an entry, say, in the archives of Oriana or the Lute than to an occasional appearance at the Promenades; many a half-crown lexicographer might think the other way. While these go begging, half a page is given to biographical details about Johann Strauss, father and son. Did you know that Johann senior and his wife were separated after eighteen years, and that Johann junior was twice married, each time to a singer? There is no mention of Chausson, Duparc, Lekeu, Roussel, even d'Indy; a distaste for Franckism is permissible, but surely not in a dictionary. However, it would be wrong to make a general grievance of the personal factor, for none of us could avoid it in such a book as this, where compression is the rule and every page brings its problem of what to put in and what to leave out. The few examples that follow are offered not for reproach but for open judgment. Tauber is in, but not Chaliapin. Of other singers only Melba and Caruso. Of executants, in that right alone, only Pachmann. Harty and Ronald; but not Manns, Lamoureux, Richter, Nikisch. Matthay is in; but not Leschetizky or Sevčík. Biographers: Forkel, Chrysander and Spitta; but not Jahn or Thayer. Composers again: when we see eighteen lines given to Stanford and six to Bruckner the selector is giving a glimpse of himself; and he is treading unwarily when, after eight lines for Coleridge-Taylor, he comes out with:

> *Mahler, Gustav* (b. Kalischt 1860, d. Vienna 1911), was a conductor and symphonic composer. His nine symphonies are characterized by their length and heavy orchestration.

'This dictionary does not pass judgment on musicians still alive.' A wise reticence; but it might pass some information. Mr. Illing's rule is convenient to him, but not to us, who feel thwarted by:

> *Sibelius, Jean* (b. Tavaslehus 1865), still living.
>
> *Stravinsky, Igor* (b. Oranienbaum 1882), still living.

Who complains of one rule must suggest another. So here is an alternative: give full right of entry to all who were well known in 1914, and for the later period exercise judgment. (No harm in that last clause, for in this book judgment is being exercised from A to Z.) Whatever is right or wrong, it is a faulty system that includes Edmondstoune Duncan and Harry Farjeon while passing over Einstein, Fellowes and Schweitzer.

In dealing with historical topics Mr. Illing permits himself the short essay, and his success depends upon how far the subject strives against short treatment. For instance he has to close down on 'Form' before it runs him into several pages. However, he gets off the mark well :

> *Form*, the arrangements of melody, harmony, counterpoint and other features of music which the ear may recognize as a series of similarities and contrasts, and so understand a composition as a sensible organic and satisfying structure.

He then dips into the dark ages, and may puzzle some people by emerging thus:

> With the rise of polyphony this early sense of form became obscured and compositions depended for their organic unity on the interplay of the vocal parts. This led to the two styles of canon and fugue.

The various 'forms' are well attended to in their places.

The discursive entries, taken in bulk, are ably done. Among their topics are Counterpoint (with musical illustration of the five species), Figured Bass, First Movement, Fugue, Gregorians, Harmony, Intervals, Mode, Opera, Oratorio, Organ, Piano, and Song.

'Notation' occupies a page-and-a-half of history and four pages of diagrams that are no credit to the printer. Both here and under 'clef' the signs are needlessly microscopic ; and one views with sympathy the mishap at the top of p. 183.

Mr. Illing is thorough-going with the common and highly confused methods of indicating octave positions without notation ; it appears that the Queen of the Night's top note may be f‴, f^3, ffff, f″, f^2, fff, f in alt. and f in altissimo. The curious thing is that one may live a life of talking and writing about music without ever referring to a note in this way (just as one never uses 'compound time' outside the examination circle).

Here are some points to consider, or debate, or contest : a small crop from two thousand items. (A score or so of not-too-serious *corrigenda* are not included.)

A deux, or à 2. The two contradictory meanings are to be seen in scores, and should be explained. (For two violinists at a desk *à* 2 means divide ; for two oboists, come together.)

Bassett Horn. In view of the publicity lately attached to the instrument it would have been a good point to explain the false derivation. Shaw seems to have been unaware of it.

Concertante. Mr. Illing's paragraph relates the word properly to the Bach-Handel period but does not explain on what grounds (or lack of grounds) the word is used as a type-description by moderns. This is one of those vogue uses which are a nuisance to the lexicographer. It is tempting to ignore them ; but their currency gives rise to inquiries, and a dictionary is there to give answers.

Curwen, John. Tonic Sol-fa is not a method of teaching singing.

Diatonic. It is true that it used to mean notes of the scale only, major or minor. But recent use opposes it to harmony without key. You will read, for instance, that Bartók 'reverted to diatonic writing in his last works'. In this sense Chopin is all diatonic compared to Schönberg.

Double Flat. True, it 'lowers a note one tone' ; a queer thing to want to do. The musical function is a normal *semitone* flattening of a note that already bears a flat in its scale notation.

Folia. Entered as a type of dance music. But surely *the* Folia (or Follia) should be mentioned—or quoted.

Metamorphosis. The example given shows the point of recapitulation in Beethoven's op. 90 where a re-iterated phrase is gradually changed in rhythm until it becomes the opening theme. It is what you and I might call a metamorphosis ; but in musical terms it is a piece of development. 'Metamorphosis', in critical terminology, means an altogether different kind of process for which Liszt was chiefly responsible. In the specimen below the leading theme of an early section of 'Les Préludes' is metamorphosed, without linking changes, into the leading theme of the last section.

Opera. Incidental mention of the Beggar's Opera attributes the tunes to French and Italian sources. But were not most of them English, Scotch and Irish ?

Tonic Sol-fa. Illing comes nearer the mark than some other compilers of reference books. There should be more emphasis on the note-character that comes from position among neighbouring notes, and on the positional naming by which doh is necessarily the third of the minor key. Each syllable in its indexed place should be referred to the minor as well as the major scale. The combined notation specimen on p. 285 should for the same reason not stop at doh each end.

Illing's Penguin asks to be compared with Blom's Everyman—for comparisons are necessary and useful. Each bears the name of a well-known series and is meant to go into the pocket. Blom, at half-a-guinea, has 706 pages ; Illing 318 at half-a-crown. Blom gives 4400 names (drawing the line only at living executants) ; Illing, to judge by A, B and C, has about 600. Blom indexes 1300 works ; Illing none. Illing's chief advantage is the use of music-type ; it enables him to explain fifty things that will not go into words.

W. McN.

'The Art and Science of Voice Training.' By F. C. Field-Hyde

[Oxford University Press, 18*s*.]

'The Foundations of Singing.' By Franklyn Kelsey

[Williams & Norgate, 7*s*. 6*d*.]

'However poor the results achieved by Continentals—and at the moment they are very poor indeed—the average British singer always tends to lag behind, the perplexed and perpetual "also ran" of the singing world.' Thus Mr. Franklyn Kelsey. How true! While it is doubtful if books can do much to raise the standard of singing, it is as well to be reminded occasionally by their writers that the voice was once regarded as an important musical instrument, and that there was a time, too, when professional critics and amateur listeners were mostly of one mind in regard to its usefulness.

With the formation of the Arts Council, and its foundling the Covent Garden Opera Trust, backed by a contingent of semi-detached foreigners—teachers and singers—some people were convinced that another Golden Age was at hand. The opera thickets were to ring anew with the full-throated strains of our national nightingales, and in the national hedgerows every twig was to have its twitterer. Italy trembled. Well, we know how differently things have turned out. The standard of singing has not improved. It has got worse. Italy no longer looks over her shoulders with apprehensive eyes, and the only new singers are the old ones. Covent Garden has, in fact, become a kind of permanent *hortus siccus*, which, considering where it stands, is perhaps not surprising. People, trying to listen to opera these days, wonder if they are going deaf. There must of course be a reason for this vocal deterioration, for larynxes cannot suddenly change their functions, nor the breathing mechanism slow down in the manner of underwound timepieces. But they can, as it were, grow rusty from disuse.

It is as well, then, that two books recently issued stress the need for a wholesale revision of modern thought in order to avert a complete vocal collapse, although they deal with the question in different ways.

One would not expect from Mr. F. C. Field-Hyde's book, which bears the title 'The Art and Science of Voice Training', overmuch concession to the man in the street. It is essentially a work for the already reasonably learned, and its occasional incursions into the higher vocal mathematics would probably involve a strain on the thinking processes of Tom, Dick and Harry. It is a wise book, a compendium such as one would expect from a man who has in turn lectured, conducted, examined and adjudicated. He lays bare the whole vocal paraphernalia, and one feels that, if he had not been a singing teacher, he would have made a first-class surgeon. His mind seems to run that way. Medical jargon has no terrors for him. He quotes: 'It is covered medially by a layer of squamous-celled epithelium', and although he translates such phrases into simpler language of his own for the benefit of the common man, one cannot help feeling that he would rather it had not been necessary. For the rest, there are all sorts of helpful data, practical, psychological, and physiological, and one leaves the book quite certain that the author could sustain any kind of vocal 'quiz' and emerge unbloody and unbowed. Mr. Field-Hyde? No. Dr. Field-Jekyll!

Mr. Kelsey also claims that 'The Foundations of Singing' is for the singing teacher rather than for the student. In this he is not altogether wise, for such an excellent, well-written book should be subject to a fairer judgment than it is likely to get from singing teachers. For to think that, in the light of Mr. Kelsey's revelations, they will reverse their own teachings is to fly in the face of nature itself. It is a pity, then, that this book was not addressed to the singer instead of the singing teacher. Certainly this laryngeal champion will find it difficult to make himself heard above the noise of those who trumpet their conclusions through their noses. He will be well advised also to look out for himself if his intelligent observations are taken to heart by the rank and file, and as a consequence voices are made strong again. For Mr. Kelsey will doubtless remember what happened to Aesculapius after he had restored the Argonauts to life? (It is doubtful, moreover, if he would have the post-mortem satisfaction of an avenging Apollo!) Anyway it was time such a book as this appeared, for at the moment most singers seem to be living in a pathological and mental bewilderment. They are told: 'Sing here, sing there, cover, open, push your belly in, push your belly out, sing in your gullet, sing in your snout.' So it goes. It is a dismal story, but it must be said for us singing teachers that we at least bear our pupils' troubles with the utmost fortitude.

Mr. Kelsey leans far backwards in time to garner the fruits of the Italian tree of knowledge, and with a regretful glance at the giants of a decade or so ago, passes in review the modern scene. It is not an encouraging picture. And lest any sceptic questions the right of those giants to be remembered, it may be as well to point out that such singers as Destinn, Hempel, Gluck, Gadski, Fremstad, Tetrazzini, Farrar, Homer, Scotti, Caruso, Bonci, Sammarco, di Luca, Chaliapin, Amato, Ruffo, Gilly, Journet, Slezak and so on, were all in harness about the same time! The only comparable singers of today are Flagstadt, Gigli and Pinza, and these are hardly in the flush of of youth, are they?

Most writers on the voice find it difficult to define economically the Art of Singing. Here is Mr. Kelsey's prognosis, and he is so certain of its truth that he has had it printed in large block letters. 'The art of singing, in its technical aspect, consists of a continuous vocal gesture of the glottis in which the tone-vowel is conceived as a unity, which is unbroken for the duration of each phrase or section of a phrase; and which is accompanied by a simultaneous but independent action of the articulator whereby words are imposed on the sound.' (That took some thinking out, Mr. Kelsey!) On this hypothesis the author develops his various arguments, and they are so compelling that it is possible he may achieve that biggest triumph of the special pleader—the convincing of men against their wills.

In regard to the problem facing the singer at the moment of performance: 'Which part of me begins?' Mr. Kelsey is all for 'laryngeal priority', and quite clearly shows why and wherefore. One is tempted to quote extensively from this book, but the author's reasoning is so closely linked that to lift from it disconnected snippets would be to its prejudice. Read it.

H. J. K.

'Claude Debussy.' By Werner Danckert

[Walter de Gruyter & Co., Berlin.]

I am the last to find fault with the psychological approach in the study of a musician. Yet when the 'hero' is dissected, as Debussy is by Dr. Danckert, by methods characterological, archetypological, morphological, philosophical, metaphysical and other 'icals' there is little chance of his surviving such treatment. The reader, bewildered and contrite, might well ask the not altogether irrelevant question: 'But where is the *real* man, the *whole* man: where the *living* creator?' Or, does it bring you any nearer to an understanding of Debussy's personality and art when you are told that 'the Gnostic Philosophers might have called him a psychohylic' and that the composer was 'a metamorphosed Pelasgian, a chthonic being, who in his deepest unconscious carried the image of Magna Mater—a messenger of the Cosmic Eros'? Words, words, words, Polonius! If Dr. Danckert's aim was to present a complete, rounded picture of Debussy, then he has failed dismally. In fact, I am not sure at all of what his real aim was. For a 'Life' the relevant chapters are far too discursive, written in the clipped, impersonal manner of a dictionary and rather badly organized, with an analysis of the 'Nocturnes' and 'Pelléas' suddenly coming down out of the blue and interrupting the flow of the narrative. And when Dr. Danckert finally arrives at his analytical chapter proper he includes the songs and piano music only, fobbing us off with a mere 'Verzeichnis der übrigen Werke'. This will not do. Nor will it do to present his findings in the classical style of German dissertations, with the various style-aspects of the music separated from each other as though the parts mattered more than the whole, and the purely æsthetic quality almost wholly lost sight of in a mass of technical observations. Nowhere does the author make it clear which works he takes to be the zenith and the nadir of Debussy's career and which are more characteristic than others; and this means that as a critical study Dr. Danckert's book is of little use.

Yet, as so often with German scientific writings, it provides a good deal of useful material. Moreover, it draws on more recent literature of which Robert Godet's publication of seventy-eight letters to himself and Jean-Aubry (Paris, 1945) is perhaps the most important as a fresh original source. A further value of Dr. Danckert's study—and this is a positive feature of German art criticism in general—lies in its showing of the development and movement of *ideas*: the intellectual and artistic atmosphere to which Debussy and his age were exposed and which partly entered his artistic philosophy. Thus the chapters on the composer's historical position are the best portion of the book, including as they do a penetrating study of his relation to the symbolists and the impressionist painters. Dr. Danckert comes decidedly down on the side of those who, with justification, hold that Debussy's style contains almost as many non-impressionistic features as impressionistic ones. In addition to a catalogue of works, there is a complete list of Debussy's articles and the papers and periodicals in which they first appeared and, most useful of all, a comprehensive bibliography covering twenty-three close-printed pages. Yet the reference index contains only names.

MOSCO CARNER.

'The Soul of Music.' By R. S. W. Mendl

[Rockliff, 16*s*.]

Books on musical aesthetics are a disappointing lot. Even the brilliant 'Music Ho!' of Constant Lambert is a series of pregnant paragraphs rather than one considered argument, and less attractive writers such as Mr. Mendl have the defects of other books without any very striking compensating merits. It is obvious that—to take the sphere of the novel—books about novel-writing should be very good, for novelists are often born writers. Pictorial art, however, has no more obvious literary connection than has music, yet from Reynolds to Read it has a resounding aesthetic literature. While as many musicians may think about the aesthetics of music as poets think of their own metaphysical problems, yet only by supposing that most musicians are letter-tied can we explain the paucity and poverty of our literature in this branch of study. Or is it that our composers and executants consider actually writing about the aesthetics of their art a waste of time?

Mr. Mendl clearly does not think so, and backed by the somewhat reticent blessing of Mr. Ernest Newman, who contributes a typical rather than an original Foreword, he gives us long, thoughtful and useful papers on the religious, philosophical and illustrative aspects of music. In such chapters as these he succeeds admirably. But he falls off considerably when he considers Opera, being both trite and misleading, and later on what he says merely marks time and just fills up the pages, as when he considers Spengler's 'Decline of the West'. But as we have pointed out, the volumes in our library of musical aesthetics are at best a series of viewpoints by individuals, rather than a considered aesthetic system; and Mr. Mendl himself claims no more than that his book can be likened to a set of variations. And so it can, with some variations much better than others.

There are so many illustrations that we must comment on their unexpectedness. This book, which the publisher promises us will strip aesthetics of its irrelevancies and concentrate wholly upon 'the very soul of its subject' has a full-page plate of Mr. J. B. Priestley and a good reproduction of the interior of Queen's Hall. It is pleasant to see our old friend (we mean the second of these plates) once more. And the large portraits of Rubbra, Hindemith, Ireland, Dunhill, Schönberg, and other strangely assembled celebrities

almost grant this handsome volume the dignity of a Reference Book. Not that the text has much to say about its pictures, or the pictures much about the text; but the illustrations are so large and clear that they might illustrate 'Scholes' better than Oxford can do. Do they illustrate Mr. Mendl's theme and variations? Not in the least.

MAX KENYON.

'The Year's Work in Music.' Edited by Alan Frank

[Longmans, 2*s.* 6*d.*]

This cheap survey, issued for the British Council, contains articles on the B.B.C.'s contribution to musical research; on how amateurs can enjoy a pretty full musical life through County schemes and Rural Schools and other cheerful bodies; on some of the musical provision, in and out of London, for the Festival Year; on our operatic story; and on new music performed and records produced. These articles have illustrations, not all of passing interest: the one of old instruments would be useful in a school, for example, and there is beauty worth preserving in some of the others. The late Ralph Hill wrote on criticism in our press—a factual article, with little grumbling; but no one seems to have probed to the sociological roots and reasons for the broad neglect of music by the 'popular' press. To the bibliography of books and music, and a selected list of recordings, is added a chronicle of notable events (which runs from June to May) marking first performances. This once might have been more mouth-watering than, on present experience, it can well be: but the B.B.C. must be praised and warmly thanked for its sturdy pioneering.

With amateurs we need to wrestle, helpfully. Miss Holst remarks that a great deal of their activity remains unknown to most people. That is right: the best amateurism blushes and blows in private, stroking the secret string, and shunning publicity. It seems a little odd that 'the obvious suggestion' that male choirs, which once vastly outnumbered the female, should join with the new women's groups in mixed-voice work 'is not very often received with enthusiasm'. Women's choirs 'lack suitable music'. Have the catalogues been scoured? Better sight-reading, of course, is the key to all amateur activity. Schools are the stumbling-block, despite valiant work by teachers who have never enough time for solid work.

W. R. A.

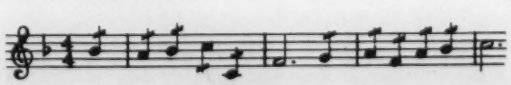
Books Received

Mention in this list neither implies nor precludes review in a future issue.

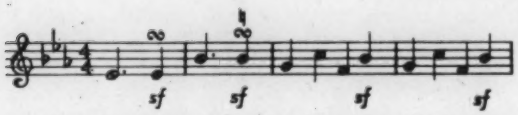
'Dances of Scotland' by Jean C. Milligan and D. G. MacLennan; 'Dances of England and Wales' by Maud Karpeles and Lois Blake; 'Dances of Spain' by Lucile Armstrong; 'Dances of Italy' by Bianca M. Galanti. Handbooks of European National Dances, edited by Violet Alford. Max Parrish, 3*s.* 6*d.* each.

Gramophone Notes

THERE you behold a fine piece of symphonic counterpoint. It is put on show because it enhances the value of this page, and because you are seldom allowed to hear it in a concert room or opera house. It is true that orchestras frequently give audible existence to those notes, for they occur in the 'Magic Flute' Overture; but they are not *heard*, because the speed that the conductor has set himself for the Allegro reduces them to a gabble. This is a pity, for Mozart took trouble over that passage. He could have begun his recapitulation by reproducing the initial section. But that was a fugal exposition, which does not bear doing twice; so he covers the ground with a shorter development that throws a new light on the theme instead of reflecting an old one. And that intense bit of counterpoint (look at it) asks to be given with a measured tread of rhythm and phrase, so that the ear and mind may note the details of its pattern. Those bars are in fact an index of the limit of pace at which Mozart meant the Overture to be played. How often is the limit observed? The question was never in the air when Richter conducted, or Mengelberg or Cowen, or the Henry Wood of those times; yet nobody thought their performances lacking in force. I forget when and where the modern fashion began. I do not mean an occasional demonstration by a visitor or beginner. I mean the fashion which says the 'Magic Flute' Overture *must* be played prestissimo. The damage is not confined to closely-written passages like the one quoted. The sense of the music is changed from the beginning by a change of character in the fugue theme itself. To take a parallel: there is a familiar habit of scoring by which a theme formed of crotchets is later given out by strings in double quavers; Here is an instance from Beethoven's fourth symphony:



In spite of the quaver bowing it is still a crotchet theme, and so it still sounds. Similarly when Mozart's theme is taken at express speed it merely sounds like a crotchet theme:



that happens to be scored in double-action bowing. That is, the theme is falsified, for there is a difference between quavers and split crotchets. Mozart's quavers are thematic; and if the speed does not allow each of them to do its bit in forming the melody the music is being spoiled. It nearly always is. I once heard an absurd person get through the first fifty minims as near as dammit in thirty seconds ; and nobody booed or hissed.

The cause of these remarks is a recording of the overture by Beecham with the R.P.O. (HMV, DB 21023). Sir Thomas does not spoil Mozart's piece. He takes it to the limit of articulate speed, which is about minim 80, but does not go beyond it. At the quoted passage he has actually slowed down to 75, with the result that you can hear, instead of wondering, what is going on. For the best effect—the most stirring, the most musical and the most admirable—the range of speed is minim 72 to 80; with good weight of tone and phrase the overture can be a splendid thing even slower than that. What kind of impulse is it, psychological, professional, theatrical, imitative—it is certainly not musical—that causes conductors of today to bring the needle up to 92—93—94—95 . . . ?

Furtwängler and Beethoven's Fourth

It is an old family habit of ours to chant the Song of the Volga Boatmen at about crotchet 48 when we carry bookcases or garden seats about. Lately we have been using a different tune:

Go to the piano and try to play the Adagio as slowly as that. You will soon fail, for the natural pulse and breath of the music will force you up towards the sixties. Yet Furtwängler, who must be a man of very strong will, keeps up that dragging beat from beginning to end of the movement—or nearly, for on the middle of side 5 he gets carried away and goes rushing along at 54. Here is one more added to the mysteries of great conductorship; how is it possible for a musical brain like Furtwängler's to do so unmusical a thing ? No need to refer to editorial markings and other people's recordings; the interpretation is wrong on the evidence of the music, the character and feel of the melody, and that calm, happy declaration of sentiment that is nowhere plaintive or repining. The rest of the symphony shows what Furtwängler's musical brain can do when not under one of its capricious spells. That is, he gives a good professional performance that brings out the points of Beethoven's music; and he causes the Vienna Philharmonic to play up to its best form. These are words of the highest praise.

The 'Tristan' Love-Duet

Those who would sing 'Tristan and Isolda' for the gramophone must needs have firm voices and a good way with notes, for the orchestra is apt to retire from its usual command of the harmony. At Covent Garden the orchestra tells us plainly enough what any chord is meant to be, so that if Tristan or Isolda should wander off into quarter-tones one's ear, though suffering pain, can keep in touch with the music. But on a gramophone record a voice of Wagnerian dimensions that is off the pitch can ruin everything: one has known it happen. Here is at least one good reason for welcoming Flagstad and Svanholm in their love-duet on HMV, DB 21112-14. Occasionally one of them wanders: Flagstad about twice, Svanholm about six times. But between them they keep up a higher average of good pitch than any other pair I can recall ; and on a record that is to be heard many times that brings more lasting satisfaction than fine mental quality and ravishing tenor tone. For once the source of annoyance is not the singing but the conducting. Böhm drawls the F sharp music intolerably, and towards the end he whips up the Liebestod music beyond its power to convey musical sense. This is, of course, the fashionable thing to do; but it is a fashion that needs the curb rather than the spur. We may be sure that when Wagner was scoring his rich traceries:

he meant some of us to hear them; and to give him his wish with only a needle and a disc there must be special heed for style and time for it to take effect. But at this point Böhm has already taken the baton between his teeth. The orchestra is a harmonium and a harp, and not a cello phrase can be picked out by the naked ear. By the time he has attended to the coming *molto stringendo*, farther on a *sempre poco stringendo*, and even then *più stringendo* the thing has become an absurdity. Meanwhile, great credit to Flagstad and Svanholm who so gallantly see it through to the human limit. The extract begins with the music in A flat and goes through without a cut to Kurwenal's entry on a diminished seventh. The orchestra is the Philharmonia, and the Brangäne, who does very well, is Constance Shacklock.

A Capriccio of Mendelssohn's

Op. 81 is entered in 'Grove' as Andante in E, Scherzo in A minor, Capriccio in E minor, and Fugue in E flat, all for strings. The third of these, dated 1843 in the complete edition, is in Prelude and Fugue form : two minutes of suave *Lied ohne Worte* and a side-and-a-half of brisk Allegro Fugato that is fully entitled to the name of Fugue, with its close thematic writing, overlaps, inversions and stretti. A fine piece of exercise for four bows ; and the Busch Quartet make good use of it on Col. LX 1311.

Scherzi in G minor

In time to bear upon certain remarks elsewhere in this issue comes a record of the Midsummer Night's Dream scherzo by the N.B.C. Symphony Orchestra under Toscanini. Hearing this, nobody need be in any doubt how this orchestra plays under its master; and there is no need of epithets.

Turn over the disc, and *et tu, Arture* ? I take it that most readers of the *Musical Times* can recall the tunes in the scherzo of the octet for strings, especially the one that goes :

Before playing this record, do some humming, whistling and tapping and form your own notion of the right and proper speed for this movement. You will probably choose crotchet 108-112 or thereabouts. Then listen to Toscanini and judge whether his crotchet 144 gives the melodies and figurations a chance to speak in their true lilt and character. And consider whether Mendelssohn intended the lower strings :

to play at the rate of more notes per second than there were years in his age. You see how I have avoided asserting once more that a great conductor has misjudged the speed of a piece of music; I leave that to you (HMV, DB21105).

W. McNAUGHT.

Round about Radio

By W. R. ANDERSON

BARTÓK'S 'Cantata Profana' (1930) tells about an old man with nine shiftless, deer-hunting sons. Persistently following the tracks of the magic deer, they were in the end turned into stags. The father could not save them, or persuade them to return home: they were doomed to wander for ever in the forest. Well, who cares, anyhow? These family jars tend to sadden me, but that may not be the fault of their inventors or of the composers who so assiduously set music to them. We expect something of 'Le chasseur maudit', of course. Without score or words, of which I could make out very few, I could pick out only a few impressions of mystery, of exciting rallies, of voices (two soloists and choir) allowed plenty of individual impulse and show. Good enough, then, for twenty minutes once in a while, and Bartók is of course no fumbler; but I am simply not fitted to join in these dim-witted forest-hikings, whoever the leader may be.—— Juan Jose Castro's 'Sinfonia Argentina', which the composer conducted (Scottish), contains a good deal of pleasant melody, rather short-breathed, which, as in much contemporary music, is not always granted what might seem the most consistent harmony. This is pungent, but not extreme, and usually has some piquant interest or other. His slow movement is rich, with a generally French romantic colouring that has a touch of Roussel's manner. On the whole, though the rather beefy scoring evokes the remark (Perelman's, in another connection) 'Methinks he doth protein too much', this is a work I should like to hear again.

There was a tiresome piano concerto by Jean Rivier (twenty minutes): at first, noisy young-mannish music, and finally a panto-rally bustle, with no particular point. In between, nothing to remember. These discords, in bulk, sound so contrived, wilful, unconvincing. The whole effect is just raw.——An unexpected interruption (from such annoyances I give thanks for being so free) caused me to miss hearing George Parker, in Ireland's 'Lost Content' songs, which bring much more content than many other works pretending to offer it. I see the singer is sixty-seven. I well remember his pre-2LO broadcasts from Marconi House to which the *Radio Times* referred. I thought again of veterans and their voice-preservation on hearing Arthur Cranmer at the I.S.M. Conference: he is a little younger than Parker. Is any one making bets on twenty per cent of singers now under forty retaining any quality twenty years' hence? The stylish interpreters, those who might be called musicians' singers, seem the likeliest. I would not bet a penny on certain pets (not mine) whom I could name, but dare not. Talking of dares, I was a bit dubious when a recent writer here implied that a critic can safely call a singer incompetent on one specified occasion, but must not make the general remark that he is 'an incompetent singer'. As an amateur of libel (that is, an amateur and collector of cases, not of a lover of uttering libel) I should not advise anyone even to use phrase one; phrase two, a whooping, copper-bottomed, jury-proof libel, is of course the subject of one of our juiciest leading cases. I fear that all we critics have written a thumping libel or two in our time, and I'm certain that when musicians gather they utter many a damages-worthy slander upon those they believe to be their weaker, less musicianly brethren; but, as most of the writers about G.B.S. have been remarking, nobody today dare write, nor would any editor, however avid of sensation, print, a quarter of the slashing judgments that Shaw pronounced. The law of libel, long in a fantastic state of muddle, may be a little clarified when the Commission's report is digested. But I expect little. In England criticism in all fields is hurtfully hampered. In

America, it might with advantage be more sharply restricted, for there that vast evil 'trial by newspaper' is rife, and the vilest libels are printed, often on no worthy evidence at all.

No one could be harsh about Debussy's 'St. Sebastian' music, a late work, written with unusual speed, in which music sometimes seems a hanger-on of the words. Some lovely thoughts emerge, some vivid strokes flash out, but there is for me a sense of 'made' music, the weaker parts of which are oddly unlike the other sort of weak Debussy. Michael Redgrave was a splendid narrator.——Just before this we had a 'symphonic fairy-tale after Hans Andersen', by Raymond Chevreuille, in which again a narrator was employed. Here Georges Génicot was superb. The Little Tin Soldier's tale of the tinder-box ('D'un diable de briquet') was rather long-drawn, at thirty-four minutes. The bustling parts are mere 'twenties-stuff, but the yarn keeps on a knife-edge of fantasy. Although the serious content is rather thin its bits of instrumental devilry are among the best I've heard. I can't, it seems, adequately attend to a narration as well as to music: the tighter the narrator grips the attention, as this excellent actor-with-the-voice did, the less can I pay proper attention to the music. So, were I to hear the music alone, I should probably always like it better; but since that would be to hear the work not as the maker devised it, no good end would be gained. When trying to listen to music-cum-speech, I feel much as Tree did when a rather bumptious young actress told him she thought she should be billed immediately after him: 'Sir Herbert Tree and Miss ——'. 'Yes, my dear child', replied Tree, 'but why say *and*? Why not *but*?' Music-but-speech is how I think of the attempt to impose narration upon the other sort of sound. It doesn't impose on me, and I only get irritated at having to switch attention, or try to listen at once to two things, to me disparate and warring.

There was another 'Soldier's Tale'—the old original by Stravinsky (1918). As reading, music and dance are mixed thank heaven I haven't got television! The composer, running away from reality, and from poetry, which is the other side of Truth's medallion, was losing his individuality, amid the more international styles and the tango-jazz stuff pressing upon him. He was going downhill: not as seriously as the Soldier who sold his soul to the Devil: but surely descending from the hills.——There was a very long session with Milhaud's fourteenth and fifteenth quartets, so written that each may be played separately, and then the two together. (Some wild man wrote a score or so of oratorios like this; it may not have been so many; don't, please, tell me.) The printed score doubtless holds high technical interest. There is some feeling in his slow movements, but the music sounds contrived, uneasy, unconvincing, even in the easier-to-listen-to finale of No. 14, with its Graingerish folkiness and skewed harmony. If composers put ideas into our heads by performing two of their quartets at once, we may come to the point of asking that a man's entire works be played simultaneously, and so an end.——Samuel Barber's violin concerto (Grinke and Scottish) lasts not much over twenty minutes. He seems to seek our pleasure, which is so astonishing that one perhaps missed some points en route. He makes a better end than most composers now are able to do: his *moto perpetuo* jig-finale is good sport. I missed a bit of the work, and would gladly attend again.——Dr. Scholes gave an entertaining talk 'On Writing a Dictionary of Music'. He, thorough man, began by obtaining one of the earliest of such works, that of Tinctoris (1474), and has, no doubt, absorbed the methods and scanned the virtues and faults of every major fact-collector since. The very first volume seems to have been put out in the eleventh century. Three grades of the 'Companion' are planned, the existing one for you and me, another, abridged, for him who must gallop while he skims, and a third, for children. Like Milhaud's quartets, these might be 'put on' all together in the right sort of family: father, the pro.; mother, the amateur; and Junior, the ideal young inquirer. I have often thought, and sometimes said, that almost every good book could well stand being issued in some such three ways, when it could probably do a great deal good more than a single-form issue ever can. Along with the Right Guides, there are the other sort, which our tireless mentor has not failed faithfully, though not maleficently, to flagellate. In the course of justice none of us other book-makers should see salvation; and after all, why not, like Shaw, hate heartily? (See the quotation from him in January, at the start of page 10.) Few there be, though, that can judge without fear of being in return justly lashed somewhere or other. Dr. Scholes holds a unique position.

Of all the arrangements of Bach's 'Art of Fugue' that by Leonard Isaacs for strings, wood and harpsichord, which was acclaimed at the Edinburgh Festival, would surely be hard to surpass for interest and variety of well-chosen colour combinations, themselves comprising no small feat of artistic architecture.——'Tre Laudi' for voice and chamber orchestra, by Dallapiccola (thirteen and a half minutes) are settings of thirteenth-century poems, 'Prayer to Our Lady,' 'Christmas Hymn' and 'Prayer for Salvation.' The composer strikes strong attitudes, but his harmony is painfully harsh. This, then, does not qualify for Music I Want To Live With.——The Third is allowing us to form, little by tentative little, a few ideas—scarcely, perhaps, to be dignified on such small acquaintance as judgments—about such things as Jommelli's 'Passione', a series of meditations of which we were offered something like two-thirds. This selection lasted an hour and a half. For the most part, the music seems to consist of ingratiating limpidities, thrown off with cosmopolitan expertise. Some will never, I think, be convinced about the deeper values which may be claimed for it. To argue, as some do, that such music is merely the natural outcome of a temperament or even of a period seems to me as superficial as the religious emotions of the work itself. I become increasingly doubtful about the meaning of 'religious' in connection with a great deal of music thus designated. But let us not seek to wade through

theological glue; yet I should like to hear, upon this, some of the B.B.C.'s considerable staff on that influential side of the House.

Magnard's symphony is of course an easy romantic winner: just under forty minutes of wholehearted 1896 music, stronger in emotion than structure. A little odd to name the first movement 'Introduction and Overture': the others are 'Dance', 'Pastoral', 'Finale'; not heaven-storming music, despite his calling upon the Wagnerian muse at climbing moments. The lineage is strong, the orchestration full-bodied: thoughtful, solid music, perhaps a little lush and over-pushed for its intellect; happy music, one feels, by a man mournfully made an early victim by the invaders of 1914. ——Asked by another of my editors to name the outstanding impressions of 1950, I put down as one the singing of Victoria de los Angeles, who captivated us at Edinburgh, and has since been widely heard elsewhere. One night she sang Spanish songs from the eighteenth century, about love in its diversity—absence, disillusion, petitions, longing. I don't remember a more captivating performance. ——The French are unbeatable at the trick of light, stylish entertainment. Ibert's harp trio (1943) is full of gay fancies, and Schmitt's 'A tour d'anches' ('Round the Reeds') exploits in delicious miniatures the sporting of oboe, clarinet, bassoon and piano. The Wigmore Ensemble also gave us Moeran's 'Fantasy' oboe quartet of 1946 (one movement), which makes sweetly moody play with a tune from the Norfolk life he cherished.

I write, necessarily, before the issue of the B.B.C. 'Beveridge' Report which by the time this is in print will have been widely discussed. I expect few surprises. One thing that seems worth noting is that (according to the *News Chronicle*) the Radio and Television Retailers' Association 'submitted a statement to the Committee asking for the Third Programme to be dropped on account of its strictly limited appeal'. It is well to know the forces arrayed against us. Never underestimate the power of Big Business.

Martinu's 'Sinfonia concertante' for violin, cello, oboe, bassoon and orchestra contains some of those loose ideas of his which seem best describable as first-come-first-served. He is fond of a cheerful romp, in harmony that is fairly simple, with a few twists slightly of the Prokofiev order, but less attractive. There is, as so often with him, nothing sufficiently gripping or compelling, in music that works too hard for a scanty living.—— A work by Enesco similarly titled ('Symphonie concertante'), this time for cello and orchestra, is in one movement, lasting just under seventeen minutes. Enesco commands the full Romantic swirl, and in familiar harmonic terms, can sustain interest and pleasure. His orchestration is highly accomplished, rich, full, busy, yet cleverly devised so as never to embarrass the soloist, who on this occasion was the well-graced William Pleeth.—— A nativity cantata by Lope de Vega, set for soloist by the Chilean composer Orrego-Salas (born in 1919), was not novel, but romantically unforced, with tuneful cantillations and attractive dance and carol touches in the voice part (Nancy Evans). It is a little long, perhaps—twenty-three minutes. ——K. B. Koppel's symphony for strings (1947) lasts nearly half-an-hour. The composer, born in 1916, and now a British citizen, seems not yet to be able to blend his basic romanticism with the almost inevitable starker habits of the day. The start is promising, the broad fulfilment not very persuasive. Those wan slow movements—how well one knows them. Again I ask myself 'do I want to live with this?', and again the answer is No.——How comforting was a series of 'Ring' sessions tolerably sung: best enjoyed by the fireside with score in hand, stage pictures in the mind, and some digestible aid to appreciation. Thus equipped, and the household warned of a four-hour vigil, one can forget even the horrid fact that the first instalment of income tax will swallow up most of that last bit of insurance money. Wagner never dreamed of a greater triumph of his magic, I'll be bound.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

A LECTURE will be given in the Hall of the College on Saturday afternoon, 10 March, at 3 p.m., by Clarence Raybould on Dvořák's fourth Symphony in G, with musical illustrations. This work is set for F.R.C.O., July 1951 and January 1952. Admission free, no tickets required.

The Choir-Training Examinations, May 1951, Certificate and Diploma (CHM)

These will be held on Wednesday and Thursday, 9 and 10 May, and also Friday, 11 May, if required. The last day for entry is Tuesday, 27 March. The Syllabus may be had on application to the college.

DIPLOMA EXAMINATIONS (A.R.C.O. and F.R.C.O.) July 1951 (London) and January 1952 (London and Glasgow)

The Syllabus may be obtained on application to the College.

Organ Practice (members only)

Until 31 March, the charge for organ practice is 2*s.* per hour. All reservations must be paid for at the time of booking.

J. A. SOWERBUTTS
(*Hon. Secretary*).

A Carol Service was held in Rufford Old Hall (National Trust), near Preston, Lancs, by the choristers of Ormskirk Parish Church under Mr. E. Bamber, on 24 December. The service was unaccompanied.

The combined choirs of the Free Churches held a choral and hymn-singing festival on 6 January at Wisbech. Ninety-five singers took part under the conductorship of Herbert G. Crellin.

SOME MODERN DUTCH ORGANS

By RALPH DOWNES

The following specifications are indicative of the renaissance of classical organ design, which is gaining ground in Holland as in Scandinavia and Denmark. The builder of these organs is D. A. Flentrop of Zaandam, successor to H. W. Flentrop. It is worth noting that the chief purpose for which these instruments are used, after the performance of organ music, is the accompaniment of congregational singing. For this, their tone appears to be entirely adequate, though it will be noted that the recipe is somewhat different from that usually prescribed in England. The tone is full, clear and brilliant: the reeds give colour and pungency, but the flue-work has the first say. Wind pressures do not exceed 3-ins. and are generally less. Tracker action and slider chests of excellent construction are a *sine qua non*, and the touch, even with coupled manuals is agreeably light. The scaling of the diapasons is fairly close to early English standards, the 8-ft. tone being amply sufficient for the upperwork: the flutes have large scales in the treble but very moderate in the bass, producing considerable fullness where it is most needed. In true classical fashion, all the stops are mutually complementary, and the number of effective combinations is well-nigh infinite: it is impossible to find any worthy organ music to which these instruments will not do full justice. The three organs—at Driebergen (1948), Bussum (1949), and Loenen (1950)—are entirely new.

The nearest English equivalents are given for the Dutch stop-names.

DRIEBERGEN

Great		Swell (enclosed)	
Diapason	8	Gemshorn (large scale)	8
Gedackt (metal)	8	Viola	8
Octave	4	Koppelflute	4
Stopped flute (metal)	4	Open flute	2
Mixture IV-VI CC—15, 19, 22, 26 treb. c—8, 8, 12, 12, 15, 15		Sesquialtera II (mid. c) 12, 17	
		Trumpet	8
Positive (behind the organist)		**Pedal**	
Quintadena	8	Sub bass (stopped wood)	16
Rohrflute	4	Principal (metal)	8
Octave	2	Octave	4
Sharp mixture IV CC—22, 26, 29, 33 treb. c—12, 15, 15, 19		Pedal mixture III 19, 22, 26	
		Trumpet	2
Dulzian	8	Unison couplers. No borrowing	

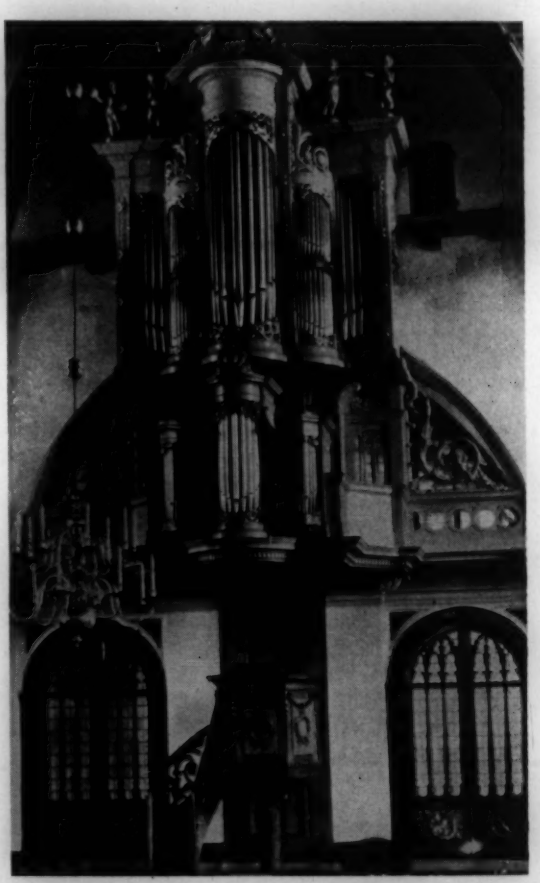
BUSSUM

Great		Swell (enclosed)	
Quintadena	16	Gemshorn	8
Diapason	8	Viola	8
Rohrflute	8	Celeste (t.c.)	8
Octave	4	Koppelflute	4
Stopped flute	4	Nazard	2⅔
Quint	2⅔	Waldflute	2
Octave	2	Octave	1
Open flute	2	Cymbel III CC—29, 33, 36 treb. c—15, 19, 22	
Mixture V-VI CC—15, 19, 22, 26, 29 treb. c—8, 8, 12, 15, 15 19		Dulzian	16
		Oboe (Schalmey)	8
Trumpet	8		

Positive (front of main case)		Pedal	
Gedackt	8	Sub bass	16
Quintadena (bass grooved)	8	Principal	8
		Gedackt	8
Rohrflute	4	Choral bass	4
Octave	2	Pedal mixture III 19, 22, 26	
Quint	1⅓	Bombarde	16
Sesquialtera II (mid. c) 12, 17		Unison couplers. No borrowing. Reversed console.	
Sharp mixture IV CC—22, 26, 29, 33 treb. c—15, 19, 22, 26			
Cremona	8		

LOENEN

The following, recently completed, is a less comprehensive instrument, cast in a more strictly classical mould, without swell-box, as is common in the many fine Dutch instruments still remaining practically intact from the eighteenth century. Collaboration with a good architect has produced an organ as delightful to the eye as to the ear.



Great			
Diapason	8	Octave	2
Rohrflute	8	Mixture IV-VI ranks CC—19, 22, 26, 29	
Octave	4		
Quint (conical)	2⅔	treb. c—3, 12, 15, 15, 19, 19	
		Dulzian	16

POSITIVE
(behind the organist)

Gedackt	.. ..	8
Principal	.. ..	4
Rohrflute	.. ..	4
Gemshorn	.. ..	2
Quint	.. ..	1⅓

Sharp mixture IV-V ranks
CC—22, 26, 29, 33
treb. c—12, 12, 15, 15, 19

Regal	.. ..	8

PEDAL

Sub bass	.. ..	16
Octave	.. ..	8
Flute	.. ..	4

Tracker action.
No borrowing or extension.
Wind pressure about 2¾-ins.
Manual and pedal couplers.

MISCELLANEOUS

The Archbishop's Diploma in Church Music

At the examination held at the College of St. Nicolas, Canterbury, on 3 and 4 January, the following were successful: C. L. P. Hutchings, R. A. Missin, J. V. Peters and A. W. Wills. Canon W. K. Lowther Clarke, Dr. H. G. Ley and Dr E. T. Cook were the examiners.

Although the time is past for mention of Bach Commemoration festivals an exception must be made in favour of Newcastle, New South Wales, where a festival was held in Christ Church Cathedral during October under the direction of Dr. Noel J. B. Nickson. Recitals were given by Hugh Bancroft (organ) and Mack Jost (piano), the Music Viva Society gave a programme of chamber music and the final concert consisted of choral and orchestral works.

Cornwall Federation of Women's Institutes held a festival of carols in Truro Cathedral on 12 December. About 700 singers representing thirty-eight local choirs took part and were joined by 500 Institute members in well-known hymns and carols. Guillaume Ormond was at the organ and William Pearson conducted. The programme included two carols specially written by the conductor for the occasion.

Carl Weinrich gave the inaugural recital at the dedication of the War Memorial Organ in Christ Church Cathedral, Montreal on 29 November. The programme included Buxtehude's chorale prelude on 'How brightly shines the morning star', Bach's prelude and fugue in A minor, Hindemith's Sonata in E flat minor, the third movement from Messiaen's 'The Ascension' and Arthur Egerton's Te Deum.

The Renaissance Singers (Michael Howard) gave a recital at All Hallows, Twickenham, on 13 November, with Ralph Downes at the organ. The programme included Tye's Mass 'The Western Wynde', anthems and motets by William Mundy, Tallis, Byrd, Weelkes and Peter Phillips and pieces for organ by Sweelinck, Gibbons and Blow.

At a recital given on 10 December at St. John the Divine, Kennington, the programme included Haydn's Quartet in D, Bach's concerto in D minor for two violins and the Fantasia and Fugue in C minor. Those taking part were Hugh Bean and Granville Morris (violins), Bernadine Wood (viola), Dorothy Browning (cello), and Donald Cashmore (organ).

The London Choral Society (John Tobin) will give a performance of 'The Messiah' in its entirety and with the original accompaniment at Westminster Central Hall on 24 February, at 5.0. Tickets may be had from the Central Hall, Box Office, Chappell's, New Bond Street, Alfred Hays, 26 Old Bond Street and 74 Cornhill.

The Crofton Singers gave a recital in Epping Parish Church on 3 December. The programme included Palestrina's 'Alma redemptoris Mater', Dering's 'Quem vidistis pastores?' chorales from Bach's 'Jesu, Priceless Treasure' and carols. Mr. S. W. G. Ives was at the organ.

Mr. George Miles, organist of St. Peter's Church, Harborne, Birmingham, recently spent a month in America and gave several recitals, chiefly Bach, in Chicago, Valparaiso, Detroit and other large and small towns. He gave also a number of lectures on Bach and Baroque Organ Music.

Mr. F. Hallam of 21 Rawsthorne Avenue, Haslingden, Lancs, requests the loan for a short time of a copy of no. 4 of 'Lyra Sacra' containing a setting of the Lord's Prayer by Walford Davies. Can any organist or choirmaster help?

Mr. Raban has served as organist at Baldock Parish Church for fifty years. He is to be congratulated on his fine record.

A notice appearing in the December issue concerning the dedication of the organ in Bolton Parish Church was erroneous. Our apologies to all concerned. The church where the dedication of Messrs. Rushworth & Dreaper's organ took place was St. James's, Bolton. The organ in Bolton Parish Church, a four-manual built and erected by Mr. William Hill in 1882 is to be rebuilt by Messrs. Hill, Norman & Beard.

Appointments

Mr. Reginald J. Smith, Evesham Parish Church, Worcs.
Mr. John F. Bayliss, choirmaster, and Miss E. M. Richardson, organist, Methodist Church, Sudbury, Wembley, Middlesex.
Mr. Eric Lloyd, Crofton Parish Church, Hants.
Mr. F. W. A. Uppington, St. Luke's, West Norwood.
Miss Audrey E. Miller, All Saints', West Dulwich.
Mr. Howard Stephens, sub-organist, Exeter Cathedral.

RECITALS

(SELECTED)

Mr. Kevin Buckley, St. Andrew's Hall, Glasgow—Symphony in D minor, *Guilmant;* Marche Funèbre, *Coleridge-Taylor;* Fugue in E flat major ('St. Ann'), *Bach.*

Mr. Edward Ball, St. Matthew's Church, Skegness—Choral Song and Fugue, *S. S. Wesley;* Psalm-Prelude, *Howells;* Toccata, Fugue and Hymn on 'Ave Maris Stella', *Flor Peeters.*

Dr. H. Lowery, S. W. Essex Technical College—*Bach* programme.

Mr. Allan Brown, St. Paul's Church, Onslow Square (five programmes)—Toccata and Fugue in G, *Allan Brown;* Offertoire on two Christmas themes, *Guilmant;* Christmas Prelude, *Percy Buck;* Chorale preludes, *Parry, Robin Milford;* Cradle Song, *H. G. Ley.*

Mr. Clifford Roberts, St. John's, Hove (three programmes)—Toccata, Adagio and Fugue in C, *Bach;* Adagio and Fugue, *Reubke;* Cradle Song, *Roberts;* Fantasia in C, *Byrd;* Evening Song, *Bairstow;* Fantasia in E minor, *Silas;* Choral and Fugue (Sonata no. 5), *Guilmant;* Prelude on 'York', *Charles Wood;* Cradle Song, March for a Patronal Festival, Pastel, *Clifford Roberts.*

Dr. M. P. Conway, Parish Church, Rugby—Sonata in F minor, *Mendelssohn;* Adagio from Suite Modale, *Flor Peeters;* Variations, *C. H. Kitson;* Scherzo, Choral and Fugue (Sonata no. 5), *Guilmant.*

Christ Church Cathedral, Lagos: Mr. Percy Nylander—Fantasy Prelude, *Charles Macpherson;* Chorale preludes, Prelude and Fugue in D, *Bach.* Mr. C. O. Obayomi Phillips—Chorale prelude on 'St. Michael,' *J. E. West;* Preludes, *Gordon Cameron;* Prelude and Fugue in C, *Bach.* Mr. T. N. Tuke Johnson—Cantilene in A flat, *Meale;* Offertoire, *Lefébure-Wély.* Mr. T. K. E. Phillips—Prelude in B minor, *Bach;* Reverie on 'University', *Grace;* Fantasia on 'Veni Creator', *Thomas Adams;* Finale (Sonata no. 7), *Rheinberger;* Toccata on the Old Hundredth, *Charlton Palmer.*

Mr. F. A. Sefton Cottom, St. Lawrence's Church, York—Largo, Allegro and two variations, *Festing;* Prelude in C, *Bairstow;* A Wedding Paean, *Sefton Cottom;* Toccata (Symphony no. 5), *Widor.*

St. Michael's Church, Chester Square: Mr. George Metzler—Fantasia and Fugue in C minor, *Bach;* Sonata in E flat minor, *Rheinberger;* Fantasie Impromptu, *W. G. Alcock;* Prelude in C, *Bairstow.* Dr. W. S. Lloyd Webber—Preludio (Sonata no. 7), *Rheinberger;* Fantasy Pastoral, *Charles Waters;* Prelude and Fugue in C, *Bach;* Canon in B minor, *Schumann;* A Fancy, *W. H. Harris;* Three Voluntaries, *Lloyd Webber;* Minuet, *Hollins;* Prelude and Fugue on B A C H, *Liszt.* Mr. A. Meredith Davies—Prelude and Fugue in G minor, *Buxtehude;* Two Chorale Preludes, *Bach;* Introduction and Passacaglia (Sonata no. 8), *Rheinberger;* Choral in A minor *Franck.* Dr. J. Dykes Bower—Prelude and Fugue in C minor, *Bach;* Toccata for double organ, *Blow;* Finale (Sonata Britannica), *Stanford;* Rhapsody no. 3, *Howells;* Prelude and Reverie, *W. H. Harris;* Paean, *Harwood.*

Mr. John Eggington, British Embassy Church, Paris, and Birmingham Town Hall—Toccata in F, Prelude and Fugue in A minor, *Bach;* Sonata in F minor, *Mendelssohn;* Choral in A minor, *Franck.* St. Mark's Church, North Audley Street—Prelude and Fugue in B minor, Passacaglia and Fugue in C minor, *Bach;* Prelude and Fugue on B A C H, *Liszt.*

Mr. F. H. Dunnicliff, St. Luke's Church, Redcliffe Square—Humoresque, *Yon;* Toccata in F, *Widor.*

Leicester Cathedral: *Bach* programmes given by Mr. George Gray, Mr. Harold Dexter and Dr. Willis Grant.

Mr. George Galloway, Holy Trinity Church, Southport—First movement from organ sonata, *Elgar;* Three chorals, *Dupré;* Prelude and Fugue in E flat, *Bach;* Rhapsody in D minor, *Rowley;* Toccata, *le Froid de Mereaux.*

Mr. A. L. Flay, Holy Trinity Church, Weymouth (two programmes)—Prelude in G, *Purcell;* Ave Maris Stella, *Titelouze;* Fantasia in echo style, *Sweelinck;* Fuga in G minor, *Josquin Oxinagas;* Preludi, *Joseph Elias;* Fugue in F sharp minor, *Handel;* Two chorale preludes, *Flor Peeters;* Prière et Berceuse, *Guilmant.*

Mr. Douglas Coates, St. Cuthbert's Church, Philbeach Gardens—Toccata and Fugue in D minor, *Bach;* Cantilene in A flat, *Wolstenholme;* 'Rhosymedre', *Vaughan Williams;* Variations de Concert, *Bonnet.*

Mr. Edward A. Armitage, Sheerness Congregational Church—Fantasia on 'Veni Emmanuel', *Rowley;* Prelude and Fugue in A minor, *Bach.*

Mr. P. Ferraby Taylor, St. Matthew's Church, Kingsdown—Two hymn-tune preludes, *Robert Groves;* Toccatina for the flutes, *Yon;* Recessional, *Dom Thomas Symons.*

Mr. F. G. Walker, Emmanuel Church, Didsbury, Manchester—Introduction and Allegro, *John Stanley;* Sonata, *Arne;* Fiat Lux, In paradisum, *Dubois;* Hymn-tune preludes, *Whitlock, Grace, Thiman;* Postlude, *Norman Gilbert.*

Mr. William S. Gibson, St. Margaret's Church, Newlands, Glasgow—Sonata no. 3, *Mendelssohn;* Prelude and Fugue in D, *Bach;* Chorale Preludes, *Brahms, Karg-Elert;* Fantasia and Fugue on B A C H, *Liszt.*

Mr. Mervyn Williams, Repton School Chapel (two programmes)—Chorale Preludes, *Vaughan Williams, Reger;* Requiem Aeternam, *Harwood;* Prelude, Fugue and Variation, *Franck;* Jubilate Deo, *H. G. Ley.* A *Bach* programme.

Mr. Gavin Brown, Brighton Parish Church—Canzona, *Andrea Gabrieli;* Chorale Prelude, *Buxtehude;* Prelude and Fugue in B minor, *Bach;* Sonata no. 2, *Mendelssohn;* A Prayer, *Franck;* Chant de Mai, *Jongen;* Prelude on 'Martyrdom', *Parry;* Psalm-Prelude (Ps. 33, v. 3), *Howells.*

Mr. Norman Askew, Christ Church, Woking—Prelude and Fugue in E minor, *Bach;* A Concerto movement, *Dupuis;* Meditation, *Bairstow;* Prelude and Fugue on B A C H, *Liszt.*

Balham Congregational Church: Mr. Ralph Downes—Toccata and Fugue in G minor, *Reger;* Pastoral Scene, *Bossi;* Two pieces for mechanical organ, *Mozart;* Eclogue, *Bernard Wagenaar;* Variations on a French carol, *Dupré.* Mr. H. A. Bennett—Concerto in F, no. 5, *Handel;* Toccata, Adagio and Fugue in C, *Bach;* Pastoral, *Maleingreau;* Intermezzo in D flat, *Luard-Selby;* Sonata in A flat, *Rheinberger.*

The City Opera Club has in its repertory all the well-known Mozart operas and some of the less-known, e.g., 'Titus', 'Bastien and Bastienne', and 'The Impresario'. 'Idomeneo' is in rehearsal for production in May. In the meantime the Club is desirous of helping to create interest in Mozart by giving miscellaneous programmes of his works. One such concert is to be given in February for a North London music society. The Club would be glad to know of other London societies and clubs who would like a similar programme. Those interested should write to the Hon. Secretary, Mr. W. Ernest Brooker, 5 Minstead Way, New Malden, Surrey.

The St. Giles Opera Society will present Gluck's 'Orpheus' at Toynbee Hall Theatre on 9 and 10 February at 7.30. Tickets (reserved at 5*s.*, 3*s.* 6*d.* and 2*s.* 6*d.*) and further information may be had from the Secretary, St. Giles Institute, 107 Charing Cross Road, W.C.2.

The Croydon String Players under Blanche Mundlak gave a concert at St. Peter's Hall, South Croydon, on 7 December. The programme included Mozart's E flat piano concerto (Dorothy Grinstead) and works by Corelli, Scarlatti, Haydn and Gordon Jacob.

Notes and News

Penguin Scores, 8 and 9

The latest additions are Weber's 'Freischütz' and 'Oberon' overtures (no. 8) and Beethoven's first symphony (no. 9). For those who have not yet made acquaintance with this series let it be stated that the price is 2*s.* 6*d.*; that the volumes are pleasing to the eye, outside and in; that each contains a biography of the composer by some outside hand and an analytical note by the editor of the series, Dr. Gordon Jacob; and that the parts written for transposing instruments are given at their actual pitch. The last is a departure from custom that was advocated in these columns late in 1949 and argued pro and con during subsequent months. The topic is now reopened mainly for the purpose of showing parallel specimens, for which there was no space during the earlier discussion. We take our example from Penguin no. 6, the Unfinished Symphony, rather than from the recent pair, as it affords an opportunity to show three different transpositions in the wind parts.

The keys of the transposing instruments are not indicated. Nor are they indicated on the page from which this example is chosen. Thus a familiar situation is reproduced: 'What *are* the keys of these horns and trumpets?', one asks in exasperation after they have been silent for a while; and one turns the pages back for an answer. It happens here that the writing is *tutti*, so that the strings, as well as the upper wood-wind, tell you what chords are in the air. But that help will not always be present in the course of hundreds of bars. An additional boon, in the Penguin version, is the elimination of those strange clefs that are unknown to the average penguinist: why should *he* have to bother with a code message from the composer to the player?

The discussion as we left it a year ago had proceeded to the following point. Actual-pitch notation in miniature scores makes for all-round saving of trouble, as is shown by the following parallel:

> Orchestral parts are printed as in the left-hand version in order that the players shall NOT have to transpose.
>
> Miniature scores should be printed as in the right-hand version in order that the score-reading public should NOT have to transpose.

Thus composers, copyists, engravers and proof-readers go to a lot of trouble to make things easier for the musicians on the platform. The question is, should things also be made easier for the amateur in the auditorium or in his home. Our answer is: of course it should. Is there any other?

The conductor's share in the proceedings does not affect the issue. He uses whatever score is available, and whether it be on the transposing or actual-note system he is competent to deal with any point that arises. Suppose the clarinet-player's part lacks the first sharp in the passage below. If the score is a normal one the conductor sees:

and by an effort of transposing knows that the D natural he hears is wrong. If the score be printed with actual notes (as in the recent issues of Prokofiev) he spots the mistake and by an effort of transposing tells the player that his F should be sharp. Thus in either case he has to transpose.

The general remarks that were thrown out in the course of the earlier discussion were seldom apposite. Whatever is being discussed—orchestral part, conductor's score, miniature score—every point should be considered with regard to the person concerned, and what he is doing.

Music Survey

Last month in our comment on the quarterly journal *Music Survey* we put down *Music Review* by mistake. Apologies to both journals. Since then the December *Music Survey* has arrived and gives further grounds for appreciative words. The principal article is by Dallapiccola on the music of the Statue Scene in 'Don Giovanni', a passage which 'both on the written page and in its realization in the theatre can only be regarded as an anticipation of what in our day is called expressionism'. The statue music goes beyond Mozart's familiar characterization of human beings, for 'the Commendatore is a being from beyond the grave, and his mode of expression cannot be that of other men'; in proof of which Dallapiccola quotes vocal phrases that are remarkable in their shape and their intensity. (In approaching the subject he has asked us to observe the passage that follows the double-bar in the finale of Mozart's G minor symphony; here are ten notes of an eighteenth-century tone-row.) The Commendatore's two scenes—the first ending with his death on a diminished seventh, the later one beginning when he enters the supper-room to the same chord—are 'two points on which is erected that great arch which is the construction of Don Giovanni'. Dallapiccola throws a number of interesting sidelights upon the subject and writes round it in an original vein. The article (here translated by

Deryck Cooke) first appeared in *La Rassegna Musicale*, Rome.

Dallapiccola talks of crotchets and quavers. Paul Hamburger, in a long contribution entitled 'Mainly about Britten', deals in those abstractions which commonly incur the epithet 'wordy', but do so here only in the sense that Mr. Hamburger is uncommonly at home with words, and that if he runs to length it is with the laudable object of making himself understood. At some moments that object may seem remote; the article being cast in the form of a dialogue, one of the characters throws off the following:

> As the immanent content of any work of art is by virtue of its singularity concrete, and the comparison of conservative and revolutionary meanings the step to abstraction, it follows that, since the single concrete hermetic meaning has to be divined, the understanding of two mirroring hermetic meanings takes the form of an abstracted divination. This is indeed the *non plus ultra* of dialectic: the super-rational and super-instinctive connotation of immanent concretes, resulting in the ultimate, and therefore Platonic, abstraction.

Mr. Hamburger is known to be an adept piano-duettist; do he and his partner gossip on these matters in the green-room? Have we to chew these *pabula* next time we listen to 'Peter Grimes'? However, Mr. Hamburger's theorems are less mysterious if you have carefully followed what talkers A and B have been saying to each other. (One must resist the temptation to side with talker B, whose most typical remark is 'Sounds very Freudian to me'.) Mr. Hamburger's excursion into the higher dialectics is instructive as well as impressive. The next article in this issue is the most expert review that has yet appeared of Einstein's 'The Italian Madrigal'; the author is R. Alec Harman. Add a thorough-going critical notice of Cheltenham, with a few pages on other important meetings for music, and *Music Survey* for December shows good cause to be read.

Corno di Bassetto's Mantle

From a notice in *Musical America* of 'Aida.' (It was not at the Metropolitan, where Rudolf Bing is operating, much to the approval of the same journal.)

> Of the new singers, Mr. —— unquestionably made the most vivid impression. If his voluminous and somewhat old-fashioned costume gave the impression that he had some previous acquaintance with the rôle, he cast doubt on that notion almost the first time he opened his mouth to sing. . . . He sang throughout with the dazed preoccupation of a man trying desperately to remember what word and pitch came next. He approximated the pitches with more success than the words, which still left him ample margin to sing foggily out of tune a good deal of the time. . . .

Our Helpful Programme Annotators

From a London Symphony Orchestra concert programme, unsigned.

> The C minor is undoubtedly the most popular of the Beethoven symphonies and stands revealed as a classic even among his own great works. . . . [In the first movement,] after the repetition of the first section, the tiny figure that has already been so significant becomes even more drastic, although ever and anon it is soothed by thoughts of love and consoled by joyous outbursts. Anybody who desires to fill in the picture of man struggling against his fate may easily do so as the music courses along.

Milestone

> Olivia de Havilland Montgomery Clift
> Ralph Richardson Miriam Hopkins
> 'THE HEIRESS'
> Musical Score by Aaron Copland
> —cinema advertisement in the *Manchester Guardian*.

The first example, surely, of a non-operatic film advertised by its composer's name, when no other technicians—not even the director—are mentioned.

Letters to the Editor

'Handel and Walpole in Caricature'

Mr. Ceci's interesting and ingenious article, 'Handel and Walpole in Caricature' is welcome; but some of his statements seem to require more evidence than he has provided.

The first print, 'Handel directing an Oratorio', has nothing about it in the nature of caricature or fantasy, but appears to be a factual representation of the performance of a choral work in Handel's time, and, in my opinion, with Handel at the harpsichord. The figure on the right may have been intended as a soloist; the introduction of Walpole into this purely musical scene would be pointless. The number of singers, in which Mr. Ceci apparently includes the two gentlemen in the window seat who appear to have no part in the performance, is no proof that the work being given was 'Deborah', and the setting suggests an intimate performance, not on the stage of a theatre.

The second print, which may have been done by the same artist as the first, has obviously some political and social significance as a skit upon events and people of the time, but definitely to label figures as Porpora, Senesino, Strada, etc., would be to mistake probability for certainty, which has been done too often in writing about Handel and his times. There is little reason for identifying the figure pouring out money on to the table as Handel, to whom a pension of £2,000 could hardly apply, since his royal pensions, at any time, amounted at the most to £600. He was not indebted to Sir Robert Walpole for these, and Hawkins did not say that he was.

One other point, which Mr. Ceci has overlooked, is that there is only one authenticated Goupy caricature of Handel—the pastel in the Fitzwilliam Museum (reproduced in the special Handel number of the *Musical Times*, 14 December 1893). Of the two engraved caricatures dealing with the same subject, but quite different in detail from the pastel and from each other, both are unsigned, and one is dated 21 March 1754. Reproductions of these two engravings were kindly given to me by Mr. Ceci some years ago.

In spite of these comments, which could be extended, Mr. Ceci may be generally nearer to the truth about these prints than others have been, and his contribution to the subject is one of interest to Handelians.

WM. C. SMITH.

Blow's Organ Works : another Plea

Dom Gregory Murray's letter in the January number moves me (even thus belatedly) to voice an opinion on the editing of some of the pieces in what is, I suppose, the only published edition of Blow's organ music. This music is taken from manuscript sources in the British Museum.

In this case also, though less elaborately, we see the disarming employment of the paraphernalia of scholarship, but beyond an admission that these pieces are presented ' in modern form ', there is not a clue to the extent of editorial interference with the text.

Gratitude is certainly due to editors and publishers who bring this music to light: it is a pity if the usefulness of their enterprise is lessened by such interference. It is not merely a question of satisfying the fads of the ' specialist '—whatever that word means—the modified text can easily emerge transformed into a different substance.

The addition of a third stave (for pedals) is, I suppose, a *sine qua non* today, though the Restoration organs had none, but had long manuals: again, certain passages of octave doubling on the manuals are seen at once to be ' phoney '; though misleading to the uninstructed they are transparent enough for the rest. I suppose we can ignore also the compromise with present-day organistic conventions, in the shape of crescendos, build-ups and the rest, foreign though these conventions often are, to the spirit of this music. The same applies to modern phrasing, which often means little more than the insertion of long legato slurs.

The objection is rather to the minor additions to the actual notes of the text, so harmful because so plausible in their context, and yet so numerous as to change the whole texture in fact. Anyone who feels inclined to consult the original of the very engaging ' Voluntary for the Cornet stop ' for instance, will find many surprises in store.

Admittedly, Blow's known organ works are large neither in extent nor in stature, but played as they stand —registered, phrased and ornamented according to the known principles of their period—their slender texture displays an undoubted charm and strength: in any modification of this to suit particular circumstances, the *performer* should surely be given the option.

The methods of an Alexandre Guilmant can even now scarcely be bettered: (1) the text given verbatim, complete with ornaments *as written*, and with all marks of interpretation as indicated by the composer: (2) editorial emendations shown in brackets everywhere: (3) a glossary and list of ornaments with contemporary directions for their execution. Why cannot this be done, not only for Blow, but for Gibbons, Locke, Purcell, and others, in a form and at a price accessible to every student ?

RALPH DOWNES.

Tovey's Repertory

More than one attempt has been made to assess the range of Sir Donald Tovey's musical outlook on the basis of his published programme notes. They are all wide of the mark. But the latest effort by the writer on ' Strauss's Four Last Songs ' can only be described as a complete misrepresentation of the facts.

It is certainly true that Sir Donald ' revered the Viennese and German classics '; it is also true that his programme notes make no mention of Roussel or Fauré. For a very good reason.

The programme notes were written, in the main, for concerts given by the Reid Symphony Orchestra. Whatever they may since have become, the inhabitants of Edinburgh during that period were no more musical than those of the Elephant and Castle. There were no large subsidies from the rates, or grants from the Arts Council, to bolster up the small funds available for these concerts and like dozens of other conductors Sir Donald was obliged to cut his musical coat according to his cloth. In the introduction to volume two of his 'Essays in Musical Analysis ', Sir Donald states his reasons for doing so, and explains his attitude towards contemporary music. One can only suppose that your contributor is unaware of this. Had there been a musical public in Edinburgh to support Sir Donald during those years, his programme notes would tell a very different story and British musical literature would be immeasurably the richer.

' Then notice to whom he gives what reverence he can spare after he has revered the Viennese and German classics.' Very well, let us notice. Joachim: three of this composer's works were played at a concert celebrating his centenary; they were also played in London for the same reason. Julius Röntgen: a short symphony and a triple concerto dedicated to the University of Edinburgh on the occasion when their composer received the degree of Doctor of Music honoris causa. Reger: one work. Max Bruch: the violin concerto. Respighi: one work. A. Vermoorlen: one work, a short overture. Franz Schmidt: one work, a set of variations for piano and orchestra written for Paul Wittgenstein. Bruckner: two symphonies (Sir Donald was one of the first conductors in this country to attempt to interest the musical public in this composer and, like many others who tried later, he failed). Strauss: two works, the Parergon to the ' Sinfonia Domestica ' for piano and orchestra (again, written for Paul Wittgenstein) and ' Don Juan '. Hindemith: one work. In sum, sixteen works received one performance each, and these performances were spread over a period of eighteen years.

To complete the list of British composers cited by your contributor the names of Parry, Stanford, Arthur Somervell, John Foulds, Ian Whyte, Havergal Brian, Delius, and Vaughan Williams should be added. The last named, by the way, was represented by the Overture to ' The Wasps ', the Pastoral Symphony, Variations on a Norfolk Folk Song, and the violin concerto. The ' few works by Holst ' were the Fugal Concerto, the Fugal Overture, ' The Hymn of Jesus ', and the Ballet Music from ' The Perfect Fool '. And all of these were produced under conditions that no conductor would tolerate for one moment today.

' Young Walton reached years of discretion in time for a short notice of his viola concerto. Perhaps there was hope that he might one day have Straussian credentials as good as Elgar's '. My copy of this *short* notice concludes as follows: ' Any concerto for the viola must be a tour de force; but this seems to me to be one of the most important modern concertos for any instrument, and I can see no limits to what may be expected of the tone-poet who could create it.' That is the final sentence of a closely reasoned essay of some eighteen hundred words.

Invaluable as they are, Sir Donald's published notes —where would half of today's critics be without them— represent his work as a conductor, and only a part of that. His lectures, which occupied the larger part of his musical life, were illustrated from a range of music, classical, romantic, and modern, using these terms in the widest possible sense, of all nationalities, that can only be described as fabulous.

To be able to find, as your contributor does, in the face of all Sir Donald has written to the contrary, that his was ' the honest taste of an Englishman far more teutonized than Stanford ' is just distorting the evidence to buttress a case that has no foundation in fact.

I have little to say on the general tone of disparagement that pervades these remarks you publish on Sir Donald Tovey except this: while the manipulation of facts which may, or may not, influence opinion is commonplace in certain sections of the press, I am surprised that such a method can now find a place within the columns of the *Musical Times*.

CYRIL CLARKE.

Long-Playing Records

I am afraid Mr. Peirson's hope is quite vain : I well remember the braking gadget on the old 'World' record, which even then did not work satisfactorily, for the speed could not be perfectly graded. I believe that mechanically the ideal result cannot thus be brought about ; but I should be glad to hear some record-engineer on this. With every sympathy for the sentiment that 'the public should not be *induced* to spend money unnecessarily' today, I can only say, after a quarter-century of daily experience with gramophones, that the present long-playing system appears to be a quite inevitable move, and the best that is likely to be devised. The American complications of various-sized competitive discs and different speeds ought not to be brought in here. That would mean a wasteful expense of the kind we join in deploring. There seems no real need for any other system than that (33⅓) of which we have now had nearly a year's experience in this country.

W. R. ANDERSON.

—And Another View

Mr. Graham Steed, organist of Christ Church Cathedral, Victoria, B.C. writes in praise of the 7-inch, 45 r.p.m. discs which the R.C.A. Victor Co. of U.S.A. have been issuing for two years. They are played, he says, on 'the neatest and most attractive accessory to a radio that one could wish to see'. As a lecturer he finds that 'on the score of ease in handling, faithful reproduction and economy of space and cash they are much more of a revolution than the 33⅓ discs. He considers that in the course of time these records will become available over here ; so he recommends English gramophone users not to start buying for long-playing purposes until they can obtain three-speed players (78, 45, 33⅓).

Toscanini, Cantelli and the N.B.C.

As a subscriber to your paper I beg to query a remark made by your gramophone record critic in this month's issue. Of the recording by Cantelli and the N.B.C. Orchestra of Haydn's symphony no. 93 he says 'not knowing how this orchestra plays under another conductor'. Can it really be that he does not know that this famous orchestra is the creation of Toscanini, with whom it has made scores of records (and who has expressed admiration for the young Cantelli)—or is there a hidden meaning in your critic's remarks which has eluded me?

DENIS MATTHEWS.

[Our gramophone record critic writes: 'I must have expressed myself very badly if my meaning eluded so acute-minded a reader as Mr. Matthews. (I know he is acute-minded by the way he plays the piano.) I am well acquainted with the recordings made by Toscanini with the N.B.C., having reviewed a number of them in this journal. The last two I heard were of Beethoven's eighth symphony and the 'Blue Danube' waltz, both in 1944; consequently I have a vivid recollection of how that orchestra played those works under that conductor on those occasions. 'Under another conductor' (December, p. 475) was meant to convey a meaning similar to that of 'the next man' when we say, for instance, 'he is no better dressed than the next man'. I am still unaware how the N.B.C. plays under conductors X, Y, Z, supposing that those musicians are sometimes allowed to take the rostrum. (Does Mr. Matthews know?) So I cannot judge whether the orchestra plays better under Cantelli than it does under them. In my notice I tried to suggest that possibly some of the credit for first-class orchestral playing in this performance belonged to the man who was conducting it and had presumably rehearsed it. I wonder whether I was wrong. You see what comes of saving words: a form of economy for which I am now atoning.']

Music in Public Schools

Christmas Term 1950

If we judge aright from the notes submitted music in the Public Schools departs very little from the pattern imposed on it by the limitations of boarding school life; but within that pattern there is wide divergence of detail. The majority of schools attempt something big with their choral societies and orchestras, or have full concerts of choral and orchestral items. Most, in the Christmas term, do a festival of Lessons and Carols, and have 'informal' concerts, by boys, of instrumental solos and ensembles. For the rest, the general pattern is made up of recitals by members of the school staff or Chapel choir, subscription concerts or recitals by visiting professionals (these are omitted from the summaries given below), House music competitions, lectures, gramophone recitals and so on. Few schools seem to make excursions to public concerts; for many this is geographically not feasible.

Aldenham—House music competition judged by Hubert Foss. Haydn's 'Creation'. A 'Deutscher Abend' in conjunction with the Modern Languages Society: items by school orchestra (Haydn and Schubert), boy soloists, and Brahms's 'Liebeslieder'. Musical Brains Trust. Gramophone concerts. Visit to a L.P.O. concert. Carol service.

Ardingly—Staff recital: the Ardingly Trio with Robert Carrington. School concert: orchestra, piano trio, string and vocal solos, brass band. Two carol services. Junior school concert: string orchestra, carols, piano, string, wood-wind and brass solos.

Brentwood—Choral society: Christmas Oratorio, parts 1-4. Carol service.

Blundell's, Tiverton—School concert included madrigals (by Motet Club) and part-songs, duets for two pianos, movement from Italian Concerto, Suite (orchestra) made from Boyce's Sonatas 10 and 12, finale from Haydn's Symphony in C. Concert of Palestrina and Italian string music by school Music Club (Motet Club in Alleluja, tulerunt Dominum for five voices and Missa Brevis).

Bradfield—House singing competition judged by Dr. Sydney Watson. Choral Society: Christmas anthems by Bach, Mendelssohn, Crotch, Berlioz, Bach's Concerto in C for two pianos (first movement). Carol service.

Bromsgrove—Concert by the school orchestra (augmented) and choir: Haydn symphony no. 93 and piano concerto in D (boy soloist), Bach suite, arias, etc. Arnold Foster's 'Three Festive Carols'.

Bryanston—Half-term concert of chamber music including Bach trio sonata (two flutes), Haydn wind trio (flutes and bassoon), Handel violin sonata, Schubert Variations for piano duet. Orchestral concert: Beethoven's first symphony (movements 2 and 3), Mozart flute concerto in D, Haydn's trumpet concerto (finale). Production of 'H.M.S. Pinafore' (with Cranborne Chase School). Carol service.

Framlingham—Informal concert by boys. Organ recital (Wolstenholme, Felton, Rheinberger). Daily organ voluntaries (composer of the week). School concert: piano and vocal solos, chapel choir, recorder group. Two gramophone recitals. Carol service.

Giggleswick—'The Messiah' with organ, and added parts for 'non-choir' in choruses. Carol service.

King Edward's School, Birmingham—Fortnightly concerts included Bach organ recital by a member of the sixth form, violin and piano recitals by members of the staff, an instrumental concert by the school Music Society. Carol service.

Kingswood—Song recital by Isobel Baillie with school orchestra: Arensky, Purcell, Bach, Haydn, Mozart; orchestra played Grainger's 'Mock Morris' and the Allegretto from Beethoven's seventh.

Malvern—Unveiling (with musical honours) of portraits of five musicians at some time connected with the school. Instrumental concert by members of Rugby School. School concert in honour of visit of Lord Montgomery: instrumental and vocal solos, part-songs, and choruses for the whole school. House music competition judged by David Willcocks. Carol services for town and school.

Mercers' School, Holborn—Bach bi-centenary concert: 'Peasant Cantata' for choir and orchestra, orchestral, flute, vocal and organ items concluding with the learning and singing of Christmas Oratorio chorales by the audience.

Oundle—Music in Chapel: Mozart string quintet and organ solos (staff), Franck's Symphonic Variations played on piano and organ (staff). Concert of instrumental solos and songs by boys. Performance by the whole school of Bach's B minor Mass in Peterborough Cathedral.

Repton—Broadcast organ recital by Director of Music. Bach organ recital by Director of Music with chapel choir. Orchestral concert by school orchestra: 'Figaro' Overture, Unfinished Symphony (first movement), concerto for strings (Avison), Water Music suite. Selections from 'The Messiah', school choir and soloists. Carol service.

Rossall—Brahms's Requiem. Organ recital with carols (male voices). 'The Messiah', part 1. Carol service.

Sedbergh—Three concerts by staff and boys. School concert: parts of 'Elijah', and orchestral works by Cimarosa, Beethoven and Holst.

Tonbridge—Concert by the school orchestra (Beethoven and Haydn). Chapel recital by choral society with organ (Bach and Vaughan Williams). Mixed informal concert by boys. Carol service.

Wellington—Glee and unison song competition. 'Let's Make an Opera' by the school and staff. Two carol services.

Westminster—School choral and orchestral society concert: 'Children's Overture' (Quilter, in audience), sixth Chandos Anthem (Handel), Beethoven's first symphony, Schumann's piano concerto, first movement (boy soloist). Carols by H. C. Stewart, Walton and Britten.

Worksop—Expedition to Leeds for Festival concert. Concert by school orchestra: Prelude on 'Rhosymedre' (Vaughan Williams, arranged Foster), Allegretto from Haydn's Military symphony, Lullaby for a Modern Infant (Maurice Besly), St. Paul's Suite (Holst), with piano and violin solos and a string quartet movement. Two carol services.

Wrekin—Two organ recitals and a violin and song recital by members of the staff. School concert of mixed instrumental and vocal solos and ensembles. Carol service.

London Concerts

London Contemporary Music Centre

The Centre's first concert of the season took place at the R.B.A. Galleries on 12 December. Of the three new works, Fricker's Sonata for violin and piano seemed the most important. This was generally found a good deal more problematic than any of his previous works, although everything becomes clear, aurally as well as visually, after a certain amount of study of the score at the piano. Even after this, however, a second hearing at the C.P.N.M. concert on 2 January still proved far from easy. The first movement is particularly hard to assimilate aurally, on account of a great complexity of harmonic detail at a very fast tempo. Played more slowly, the movement makes a tremendous impression, and every note sounds well. This suggests that its appeal is likely to grow with familiarity. There is certainly no lack of good sound, once the logic of the harmony can be grasped by the ear. In the second movement, the thematic material, possibly the loveliest in the whole sonata, makes an immediate appeal to the ear; but the later development of the movement is unequal, with one or two passages of expansive embroidery in the piano part that contrast unconvincingly with the general reticence and economy of the sonata in the exploitation of instrumental colour and effect. In the short, slow finale, each of the several sections ends with a different resolution of a recurring discord, finally arriving at a pure C major chord. This scheme, owing to the considerably separation of the cadences, is not easily grasped by the ear; but as the various cadences, played one after another, make a perfectly intelligible progression, the logic of this movement too seems likely to become aurally clear with further hearings. This is undoubtedly Fricker's most original work to date, and for that reason his most important, though it does not invalidate the symphony and the string quartet, which remain first-period masterpieces. Here, to his unusual conception of form (the three movements of the sonata are allegro, allegretto, and adagio, a variation, possibly unconscious, of the plan of Bartók's second string quartet) Fricker has applied a language he has developed beyond even that of the violin concerto, where influences are still discernible, into something completely personal and new, essentially 'tonal' in structure, but with the same initial aural inaccessibility, and subsequent great rewards, as one finds in genuinely expressive twelve-note music.

The other works were of less significance. Roberto Gerhard's Sonata for viola and piano was a pleasant and stylish work in what some would call a 'horribly modern' idiom, though lacking in originality. Arnold Cooke's quartet for oboe and string trio also adds too little of its own to what it has inherited from Hindemith and 'the English six-eight school' to make any great impression.

Anatole Mines and Norman Greenwood gave a fine performance of the Gerhard, and Leon Goossens, Archie Camden and Margaret Kitchin an equally excellent one of Poulenc's trio for oboe, bassoon and piano. Other parts were played by Maria Lidka (violin) and the Carter String Trio.

Contemporary Italians

At the Italian Institute on 7 December Lya de Barberiis gave a recital of piano works, not previously heard in this country, by nine modern Italian composers. In addition to Pizzetti, represented by two pieces from Canti di ricordanza (1943), and Casella, whose attractive Three Studies op. 70 (1946) were played, the programme contained a few slightly familiar names. Goffredo Petrassi's Three Inventions (1947) and Giacinto Scelsi's Capriccio (1946) disappointed expectations aroused by other works of theirs, but Camillo Togni's Three Preludes op. 28 (1947) and Guido Turchi's Preludes and Fugues (1946) were both attractive and impressive. Of the works by the other three composers, all of whose names were quite unfamiliar, the most important was Eight Aphorisms (1945) by Roberto Lupi. Barbara Giuranna's Toccata (1937), curiously reminiscent of Franck's Prelude, Chorale and Fugue, and Luigi Colonna's Voci per Kasakaki (1949), a kind of miniature Pictures from an

Exhibition, were of less interest. It is perhaps significant that the most original pieces in the programme—those by Togni, Lupi, and Turchi—were all characterized, in varying degrees, by features mainly associated with the dodecaphonists.

Macnaghten String Quartet

At the second of her four concerts at the Mercury Theatre on 10 December, Miss Macnaghten presented a mixed programme, containing no first performances, but giving listeners an opportunity to hear again the one-movement String Quartet by Fricker. The programme also included Denis ApIvor's Six Songs of Lorca, and a Fantasy Quartet for oboe and strings by Adrian Cruft. As is often so at the most enterprising concerts, the general level of performance lacked great polish. But since polish is rare, and enterprise far rarer, the concert deserves only praise.

Furtwängler's second Concert

Conducting the Philharmonia Orchestra at the Albert Hall on 11 December, Furtwängler gave us outstanding performances of Bartók's Concerto for orchestra and Tchaikovsky's fifth Symphony. Some of the changes of tempo in the Bartók were rather raggedly and jerkily made, but the interpretation in general was of a very high standard. The melancholy passion of the first and third movements, and the sardonic gaiety of the finale were communicated with rare conviction. From the point of view of orchestral performance, the highlights of the evening were the excerpts from Schubert's Rosamunde music and 'The Hebrides', in which the delicacy of tone and exquisite phrasing were as near perfection as imagination can approach. Orchestral playing of this calibre is something Londoners are not often permitted to enjoy.

C. M.

The Haydn Orchestra

The Haydn Orchestra, founded and conducted by Harry Newstone, devoted its concert at Conway Hall on 14 December to an unhackneyed group of works by Haydn and Mozart. True, the one absolute novelty, a concerto for flute in D major attributed to Haydn, was an eighteenth-century changeling, being in all probability by Leopold Hoffman. It certainly showed no touch of genius beyond that of understanding the genius of the flute. But it was a tasteful, effective work; and since flautists have too small a repertory for them to reject anything reasonably good, and since the concerto was played by the Dutch flautist Johann Feltkamp with great distinction, it amply justified its inclusion. Haydn's symphony in B flat, no. 85 (La Reine) which followed is among his most characteristic middle-period works: it assayed the non-authentic concerto like a touchstone. In general the performance was excellent, the conductor's alert musical sense and the orchestra's spirited response combining to display admirably the main structure of the symphony; but in detail some small lapses among the wind instruments prevented a commensurate technical success.

Music by Mozart is usually considered harder to play than Haydn's. Yet at this concert, which had begun with the overture to 'La clemenza di Tito', the 'Linz' symphony, which ended it, was given a beautifully prepared performance. Vigorous, clear-cut, tenderly expressive, it was a real piece of Mozartian poetry. To have attained such a result shows how far the orchestra has travelled since its foundation without losing the youthful vitality and zest which have always made its playing exhilarating.

M. M. S.

Alan Bush's Fiftieth Birthday

A concert and a booklet formed the tribute of the Workers' Music Association to its president, Alan Bush, who reached fifty on 22 December. The concert—on 15 December, at the Conway Hall—was drawn from Mr. Bush's music, with the composer at the piano. First public performance was given to extracts from 'Wat Tyler', one of the prizewinners in the Festival of Britain opera competition. The extracts were not presented in dramatic sequence, and the baritone who was to have sung Wat failed to appear; the result did ill service to the opera. More effective were some of Alan Bush's Leftist political songs, given by the W.M.A. Singers under Bernard Stevens; 'Toulon', in which Anna Pollak sang the solo, has an emotional strength beyond the intended immediate appeal. The Watford Co-operative Children's Choir gave a brief selection from the likeable operetta for children, 'The Press Gang'. In the absence through illness of Max Rostal, whom the composer was to have accompanied in the Violin Concerto, John Glickman was violin soloist in the 'Lyric Interlude'.

The paper-backed sixty-page booklet 'Tribute to Alan Bush' is expensive at five shillings. Among the more interesting contributions to this symposium are those of Prof. E. J. Dent on 'Wat Tyler' and of Wilfred Mellers on Bush's style. There is a useful list of Bush's compositions. But biographical details are lacking, and the reader will search it in vain for the date of the very birthday it commemorates.*

A. J.

*An article on Alan Bush and his music is in preparation.
—EDITOR.

Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Italian music lover wishes to correspond with another music lover.—ITALO DE MARCHI, 3 Contarini Street, Lido Venice, Italy.

Lady pianist, good sight-reader, would like opportunities for chamber music. Surbiton.—H. D., c/o *Musical Times*.

Pianist wishes to meet singers and instrumentalists for practice; also pianist for concertos and two-piano works.—MEGAN G. RICHARDS, Museum 9707.

Soprano, alto (or contralto) and tenor wanted to complete octet being formed for the study of unaccompanied English church music. Richmond.—Dr. D. J. NEAL SMITH, 93 Cole Park Road, Twickenham, Middlesex (Popesgrove 5850).

Croydon Chamber Orchestra has one or two vacancies. Rehearsals, Wednesdays at 7.30 in S. Croydon.—Hon. Secretary, Mrs. M. ROBSON, 12 Lloyd Park Avenue, Croydon (CRO 6277).

A well-known local club in the Richmond district is forming a theatre orchestra.—Mr. E. D. GRANT, c/o *Musical Times*.

Violinist and cellist wish to meet pianist for practice of light and serious classical music. Bristol.—L. G., c/o *Musical Times*.

Advanced singer (soprano) wishes to meet pianist for practice of arias, English art songs, etc. Twickenham district.—MUSICA, c/o *Musical Times*.

The I.S.M. Conference

At Oxford a large attendance of members enjoyed a few days' conferring, hearing reports of work done, admonitions from financial guides as to building up membership and funds ; listening to lectures and music, and in intervals keeping as warm and as upright as they might in the chilly college bedrooms and the dangerously slippery streets. The facilities at Oxford save money, and give a welcome glimpse of the way that students live. It was congenial, too, to meet in the oldest music room in Europe (Holywell), and to hear there a remarkable analytical lecture on ' Inspiration and Poetry ' by the Master of Wadham, and Vice-Chancellor-to-be, Sir C. M. Bowra. For the good offices of Prof. Westrup in arranging such pleasures warm gratitude was expressed. He also gave a plain, questioning talk on ' The Rudiments of Music '—how they might better be taught. The other lectures included Alec Robertson's genial, poetic, thoughtful musing, in a clever, informal-seeming manner, upon ' The aim and final reason of all music ' (a Walford redivivus, but adapting himself beyond the powers of that limited artist, to a professional auditory), and a solid discourse by Frank Howes on ' Appreciation, criticism and musicology in our musical renaissance '—that is, from Parry's 1880 day of power. The largely factual lectures were by Miss Mary Glasgow, of the Arts Council, who outlined, with delightful succinctness and clarity its development in purpose and power from C.E.M.A. days, and gave her ideas for its flexible management in the future ; and by the veteran Field-Hyde, on his special subject of ' The Human Voice,' in which he surveyed three centuries of theory and experiment, presenting also a unique film of the vocal chords in every kind of activity. The full expression of his conclusions is to be found in the book upon which everyone was congratulating him, the just-issued ' Art and Science of Voice Training.' Though he is not quite the oldest member (probably Mr. Mewburn Levien, whose cordially urbane presence we missed, holds that place), Mr. Field-Hyde at eighty-four is one of the Society's most famous specialist representatives.

There was the annual dinner, graced by Oxford's woman mayor, Ald. Mrs. F. M. Andrews, and addressed in addition by mercifully few (and those also right able) speakers—Dr. Tom Armstrong, and Mr. Herbert Murrill of the B.B.C. Musical evenings were among the keenest pleasures, the artists being the Intimate Opera group, the Amadeus Quartet, the pianists Eric Harrison and Arthur Alexander, and the veteran singer Arthur Cranmer, in splendid voice and spirit : the two last-named opening the ball, aptly, as Oxford musicians.

The President, Edric Cundell, of the G.S.M., in his opening address, had some frank words to say in criticism of examinations ; there, he was later joined by Prof. Westrup. There was very little comment by members upon the more formal proceedings, in which the Society's progress was expounded : better pay from the B.B.C., earnest hopes for more members, and some fears about apparent encroachments by the Musicians' Union. The last is a King Charles' Head, of somewhat horrid features, to the majority in a Society that is not perhaps deeply read in Trade Union history or sociological progress. However, the alert General Secretary, Dennis Brearley, has proved the ideal successor to Frank Eames (who got an affectionate round of applause on rising to make a useful point), and he and Miss Pritchard, the Assistant Secretary, and their small, sterling staff may be trusted to seek the members' best interests, without running heads against rivals who would fain be friendly, but whose line of life inevitably moves in other paths, of power, than the I.S.M.'s. One cannot have everything, and professional dignity comes dearer as the years go by and the world becomes less respectful and more highly unionized. The Society has wrought wisely and strongly for the wide benefit of the public, as well as of its often not-too-well-paid members. If it can move with the times, and attract youngsters, it will continue to serve all, within and without, as heartily as ever.

W. R. A.

Music in the Provinces

Bath—Choral and Orchestral Society on 7 December in Moeran's ' Songs of Springtime ' and Brahms's ' Song of Destiny ' under Mr. Jackman. Anatole Melzak was soloist in the Bruch violin concerto.

Edinburgh—Scottish National Orchestra on 1 December: a concert which evoked an enthusiastic press report (*The Scotsman*, 4 December)—' the most consistently good playing heard from them so far, and with a programme of unusual interest. The retranscription of three of Purcell's Fantasias from Warlock's String Quartet to a small string orchestra was fully justified; that nothing was lost in clarity or style says much for the National's new string playing '. Other works played included Mozart's ' Jupiter ' and Holst's ' The Planets'. The Edinburgh Chamber Orchestra under Hans Gal on 2 December in eighteenth-century music and a Suite for strings by Carl Nielsen.

Glasgow—University Orchestral Society under Dr. Ernest Bullock in Beethoven, Haydn, Holst, and Dunhill.

Hanley—North Staffordshire Symphony orchestra under John Cope on 30 November. Programme included the ' Love ' music from Berlioz's ' Romeo and Juliet '. Liverpool Philharmonic Orchestra under Sargent, 7 December: Vaughan Williams's ' London ' symphony.

Ipswich—London Philharmonic Orchestra (under the auspices of the Civic Concerts Society) 3 December under Basil Cameron.

Keighley—Orchestral Society on 12 December under Mr. H. T. Broughton.

Liverpool—Liverpool Philharmonic under Sargent on 5 December in Vaughan Williams's ' London ' symphony.

Manchester—Hallé Concerts (Barbirolli): 4 December, Sibelius's Second symphony; 7 December, Dukas's ' La Péri ', Mozart's Serenade in C minor for eight wind instruments, Beethoven's seventh symphony. Manchester Chamber Concerts Society: 11 December, the Amadeus Quartet in Mozart, Brahms and Michael Tippett (second quartet).

Newcastle—Newcastle Bach Choir under Dr. Burns on 6 December in Vaughan Williams's ' Flos Campi ' and Fauré's Requiem.

Northampton—Northampton Bach Choir and the Philharmonic Orchestra, a programme of Christmas music on 22 December under Robert Joyce.

Norwich—Choir and orchestra of the Norfolk and Norwich Bach Society on 14 December, a Bach programme in the Cathedral under Dr. Heathcote Statham.

Preston—Preston Musical Society under Arthur Fountain on 5 December, Handel's ' Samson '.

Sheffield—Parr Chamber Concerts: 2 December, Brent-Smith's Divertimento in C.

Wolverhampton—City of Birmingham Symphony Orchestra under George Weldon on 17 January; Sulek's second symphony.

MISCELLANEOUS

100 Years Ago

From the *Musical Times* of February, 1851

NOVELLO'S GLEE-HIVE.

COMPLETION OF VOLUME THE FIRST,

Which may now be had handsomely Bound in Cloth, with Illuminated Lettering, price 8s.

PREFACE.

" Like the bee, tolling from every flower
The virtuous sweets;
Our thighs pack'd with wax, our mouths with honey,
We bring it to the Hive."

Shakespeare.

OUR first Hive is full : like the humane bee-hive of modern invention, it enables us to bind up our sweets, and send them forth to the musical honey-lover, without impairing our power of collecting fresh stores for future gratification. The contents of our first Hive offers a fair specimen of what we are enabled to gather from the School of Music which Englishmen have made so completely their own ; and in the profusion of fair flowers which exist in the *English Glee garden*, we shall find ample material to fill many a goodly Hive.

We trust to proceed in our future labours with the regularity and industry of our insect model ; punctually producing our weekly Glee, or Madrigal ; and, with the Bee's discrimination, bringing to our Hive only the sweetness of Glee-honey, or the sterling value of Madrigal-wax.

Published by J. ALFRED NOVELLO, London Sacred Music Warehouse, 69, Dean-street, Soho, and 24, Poultry.

'The Queen of Spades'

Tchaikovsky's 'Queen of Spades' at Covent Garden, as Englished by Rosa Newmarch, will inevitably be compared with the post-war German version at the Berlin State Opera. Tchaikovsky is so rare a happening on the English lyric stage that we must take or make our standards where we find them. Under Erich Kleiber the orchestral playing on the opening night was as glowingly phrased as its Berlin counterpart, the chorus work even more precise and pretty, especially in the summer garden scene (memorably designed by Oliver Messel) on which the first curtain rises.

About the solo singing it was too early to be confident. Hilde Zadek's Lisa, although not dead-centre dramatically, had the right soprano colour. If Monica Sinclair's Pauline lacked the same vocal assurance, that is probably because she hampered herself by accompanying two boudoir numbers (act one, scene two) on a clittery-clattery spinet whose tone and attack Tchaikovsky, I'll vow, never dreamed of. Edgar Evans's Herman looks Byronic enough, and, when he has sung himself in, may not sound as tense and breathy as he did at first. Rothmüller (Tomsky) and Jess Walters (Yeletsky) fill in more than competently the rather thankless and *appliqué* baritone bits. The most powerful individual performance, although it amounts to little vocally, is that of Edith Coates, whose uncanny hag of a Countess is first-rate acting plus inspired make-up.

It has to be admitted, however, that the principals never came within sight of a true Tchaikovskian ensemble. Not that they are much to be blamed for this. Second nature to most of us—and first to some—Tchaikovsky's symphonic apparatus is odd stuff, disconcerting even, when slimmed down and adapted for the opera house. That, incidentally, is why the score, despite the basic familiarity of its idiom, is so exciting an exploration for some of us out in front.

One point on which Berlin scored: the State Opera version took in (whereas the Garden cuts it completely) the neo-Mozartian masque, act two, which, although it makes no contribution to the plot, greatly strengthens the sense of milieu and, more importantly, plays a vital part in Tchaikovsky's musical conception. One asset of an uncut 'Queen of Spades' is that it brings echoes from 'Così', 'Giovanni' and 'The Flute' into a score redolent of the 'Pathétique' and, what is more, makes them sound quite at home.

Except for clumsy handling of the gaming scene, Michael Benthall's production is well patterned, decently lavish and entirely freak-free.

C. S.

Other Covent Garden Performances

Illness in the Covent Garden company caused the replacement of 'The Flying Dutchman' by 'Tosca' on December 22. The management took advantage of the presence in London of Sara Menkes, an Austrian-born American soprano, who sang the name-part in Italian. Walter Midgley, a greatly improved Cavaradossi, sang in English; so did the rest of the cast—except Marko Rothmüller, as Scarpia, who sang with Tosca in Italian and with nearly everyone else in English. In such a hastily-arranged performance of an opera but recently produced the linguistic confusion was pardonable, particularly because Miss Menkes proved herself an exceptionally impressive Tosca in both vocal powers and dramatic stature. Her only fault was an indecisive start to 'Vissi d'arte' (which, like some of her predecessors, she began while lying on the floor). Karl Rankl conducted.

But why should 'Fidelio' be played on 28 December with a Florestan (Peter Anders) who spoke in English

and sang in German ? The artist who regularly plays the part was ill; but what a reflection on the company that no British substitute had been trained, though the opera has been in the repertory for two years! Uta Graf, a German guest artist, was a charming Marcelline, and Sylvia Fisher demonstrated once more her entire fitness for the part of Leonora. Peter Gellhorn's conducting was distressingly insensitive—tempos were speeded, expression exaggerated, singers and orchestra badly co-ordinated. The playing of the third Leonora overture between the two last scenes is justifiable only to maintain the tension; to allow applause and curtain-calls after the first of these scenes, as here, means that no tension is left to be maintained. Thorough overhaul of the staging and musical direction of this opera is necessary.

A. J.

'Casanova in Switzerland', by Paul Burkhard

Had Richard Strauss written an opera about the life and loves of Casanova he would have squeezed sensuality from the subject and the orchestra would have seemed to philosophize, in an elegantly rococo manner, about the sentiments expressed and the emotions felt. Burkhard's 'Casanova in Switzerland' makes one think of Richard Strauss, but it is rather on account of the subject, the setting and the situations than because of the music. This composer's touch is lighter, and the work is slighter than anything Richard would have produced on this subject; as far as the music is concerned the Straussian influence is rather that of Johann. In Burkhard's composition there is no cynical asperity; it just tells, in an unpretentious and melodious way, an amusing story full of intrigues and affairs eminently suited for treatment in a lightly operatic manner. There are five scenes with three amusing interludes.

I recently had the opportunity of comparing two Belgian productions of this work, the one in French at the Monnaie (Brussels) and the other in Flemish at the Royal Opera in Antwerp. With the exception of the Casanova, who was utterly outshone by his valet, the male characters were better portrayed in Antwerp, though less animated than in Brussels. But the women in the Flemish version were very stodgy by comparison with the French.

Besides 'Casanova in Switzerland', other new additions to the Flemish Royal Opera's repertory (which already ranges from 'Tristan and Isolde' to 'The Merry Widow') include Benjamin Britten's 'Albert Herring' and Respighi's 'La Fiamma'. I understand that Handel's 'Giulio Cesare' is in preparation at the Monnaie.

HARRY BEARD.

The Verdi Commemoration in Italy

During the early part of this year Opera Houses all over the world are paying tribute to the memory of Verdi, who died fifty years ago (27 January 1901). The present year also brings the centenary of Verdi's favourite amongst his own operas—'Rigoletto'.

I have just received from Naples the Souvenir Book of the San Carlo Theatre's 'Verdi Commemoration'. It is a most tastefully presented little volume of just over a hundred very fully-illustrated pages. Ildebrando Pizzetti contributes an introductory 'Homage'. This is followed by a section on Verdi in Naples, which is largely a chronology of Verdi's dealings with the San Carlo Theatre, where 'Alzira' was first produced in 1845, and 'Luisa Miller' in 1849. It is interesting to note that as early as February 1849 Verdi had been attracted by the character of Falstaff as an operatic hero—though not the Sir John of 'The Merry Wives'. The opera chosen for the anniversary is 'Il Trovatore', which was written with a view to the San Carlo.

Another opera intended for the San Carlo was 'Re Lear' for which Cammarano prepared the libretto. An interesting section of this commemorative book is devoted to a comparison of Cammarano's original plan for this and a modified version by Verdi himself. A section on Verdi and his Neapolitan Friends quotes a letter of 6 January 1880 from Verdi to Domenico Morelli, thanking him for some photographs, amongst which is one of a sketch for a scene in 'King Lear'. Verdi particularly admires this, and suggests a companion picture with the death of Desdemona as its subject. Morelli acted upon this suggestion, and one of the sketches he did as the result of Verdi's letter is reproduced side by side with that of the 'King Lear' scene.

The first half of the book ends with an illustrated article on Verdi's Caricaturist Melchiorre Delfico. The second half takes the form of an Appendix with notes and illustrations for the Verdi works chosen for the present San Carlo season. The programme began on 6 December with the Requiem Mass. On 20 December —the official inauguration of the Opera Season— 'Don Carlos' was given. Operas to come are 'Giovanna d'Arco' (on 17 March) and 'La Traviata' (on 29 March).

At the Scala, Milan, the Verdi works chosen for the present season are 'Otello' (with which the season opened) and the Requiem Mass during the first month, 'La Traviata' (a new production) and 'Aida' during February, 'Un Ballo in Maschera' and 'Falstaff' in May, and 'Luisa Miller' in June.

Verdi was represented by three out of seven operas during the autumn season at the Teatro Comunale in Bologna.

HARRY BEARD.

South East London Music Association

This Association was founded in 1949, developing from a Music Centre formed in South East London in conjunction with the Rural Music Schools Association. Its president is Dr. Reginald Jacques. In spite of the lack of money which has hampered activities many classes were started and expert individual tuition in various instruments provided. The Association linked many amateurs together and brought professional musicians to the area. This work has now been recognized by a grant from the Pilgrim Trust. Mr. Norman Hearn, who based the foundation of the Association on his work in Bermondsey, has left to become Director of Music at the Cambridgeshire Technical College. He is succeeded by Miss Marjorie Roberts, who has been National Organizer to the Y.W.C.A. Miss Roberts hopes that many choirs and orchestras in South East London will become affiliated to the Association and join in its activities. One event will be the performance of a large-scale work for choir and orchestra under a well-known conductor during the Festival of Britain celebrations. Those interested should write to the Director at Alice Barlow House, 14 Fulford Street, S.E.16.

South Place Sunday Concerts

11 February: Aeolian String Quartet, a Beethoven concert including op. 130 with the original Finale. 18 February: Kathleen Long, Antonio Brosa and Dennis Brain, Beethoven's piano and horn sonata, op. 17, Bloch's sonata for piano and violin, op. 1, and Brahms's Trio for piano, violin and horn, op. 40. 25 February: Carwithen (Clements prizewinning work 1948), Bloch's Three Landscapes and Beethoven op. 95.

The annual Clements Memorial Prize offered for a chamber music composition has been awarded for 1950 to Iain Hamilton for a string quartet. The adjudicators were William Alwyn, Hubert Clifford and Humphrey Searle.

South Africa Scholarship, 1950

Donald Andrew Dunbar of Pretoria has been elected by the Associated Board for this scholarship, the value of which is £200 a year for three years and is tenable at the Royal Academy of Music.

Mr. Herbert Antcliffe writes:

Musicians of The Hague need in future have no fear of being 'off the note', for the Telephone Service has just inaugurated a permanent and constant 'tuning note' of A 440 which can be heard by merely dialling a number. This is available day and night and works automatically. The service is so far experimental. Should it prove as useful as is hoped it will be extended to subscribers in other towns. At present the note can be heard by listeners in other areas, but there is no guarantee of the purity of the intonation outside The Hague.

Under the auspices of the Music Teachers' Association (Liverpool and District Branch) Harold Craxton will conduct a weekend school for piano teachers and senior students on 8-10 June at Burton Manor College, Wirral. The fee of £2 17*s.* 6*d.* includes full board. Application forms and particulars may be had from the Hon. Secretary, E. C. Titherington, 13 Islington, Liverpool 3.

The fourth season of the 'Semaines Musicales Internationales' will be held in the Abbey of Royaumont on 9-24 June. The programmes will include Haydn's 'The Seasons', French mediæval music, cantatas of the forerunners of Bach, Italian and Spanish madrigals, and twentieth-century music. Particulars may be had from the Secrétariat des S.M.I. de Royaumont, 1 square Latour Maubourg, Paris (7ème).

The last of three lectures on 'The Viola and its Music', by Bernard Shore, will be given on 15 March at 5.30 in the Senate House, London University. Admission is free, without ticket.

The choral pieces by Lloyd Webber, Shena Fraser, Charles Vale, Eric Thiman and William Pearson that were reviewed in our January issue (p. 31) are published by Elkin and not, as the review implied, by Curwen.

Mr. J. E. Gardner, on the staff of the *Yorkshire Evening Post*, sends the following: 'Rush message sent out by a news agency to evening papers on the day of the baptism of the Earl and Countess of Harewood's son: "Correction in page 6 ad Harewood christening. Please read 'Sheep may safely graze' by Bach instead of 'Sheep may safely cross by dark'. End correction"'.

OBITUARY

We regret to record the following deaths:

GEORGE CLARK CATHCART, M.D., aged ninety. When Robert Newman was making his plans for Promenade Concerts at Queen's Hall in 1895 Dr. Cathcart consented to be financial backer for the first season, on condition that the low continental pitch was substituted for the high English pitch, 'which was highly inconvenient to singers'. (Dr. Cathcart was a laryngologist and wrote on voice production.) Robert Elkin, in his book 'Queen's Hall', says: 'The wood-wind and brass players being unwilling to purchase low-pitch instruments, Cathcart imported them from Belgium and lent them for the first season, after which the players, realizing that low pitch had come to stay, bought them from him'. The loss during this season, sustained by Dr. Cathcart, was not less than fifty pounds per concert, except on two occasions. Cathcart was also the originator of the fountain, with its water-lilies and goldfish. He was a distinguished man in his own profession.

WALTER WILLIAMS, D.Mus. Hon. R.C.M., F.R.C.O., at Bury, Lancashire, on 15 December, 1950, aged seventy-eight. He was born in Wrexham, one of a large family. In his earlier days he was largely self taught and, after local experience as an organist he went to Galway as organist of the Collegiate Church of St. Nicholas and lecturer at Queen's College there. His studies then were directed by J. C. Bridge and Walter Carroll. In 1904 he became organist and choirmaster of Bury Parish Church. He took his D.Mus. degree at Oxford in 1912. Williams was especially gifted as a choirtrainer: the choir at Bury maintained an unusually high standard of performance, particularly so in those parts of the service where his attention to detail could be fully realized. He held also the posts of music master at Bury Grammar School, music director of the Bury Athenæum Operatic Society and professor of harmony at the Northern School of Music. He resigned from all these appointments, except the last named, in 1949 and had settled down to collate his theories of sixteenth-century technique.

JOHN RIPPENER HEATH, M.D., in December, at Barmouth, aged sixty-five. His early musical activities were concerned with chamber music at Trinity College, Cambridge, and in 1920 he conducted a work of his own at the London Promenades. Before the war he was appointed composer to the Merion Welsh Ballet Company and recent broadcasts have been made of some of his ballet music. Dr. Heath was closely connected with Harlech Castle Musical Festival and was conductor of the Barmouth Choral Society for a long period. He had been a medical practitioner in the Barmouth area up to the time of his death.

LOTTIE WAKELIN, on 3 December at Cardiff: contralto singer, adjudicator, lecturer and teacher of singing. She was conductor of the Glamorgan Singers and a councillor of the I.S.M.

DINU LIPATTI, Rumanian pianist. Though he only recently became known, he had won a high reputation by his concert playing and gramophone records and ranked in critical and popular estimation as one of the half-dozen finest pianists of the day.

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ROWLEY, ALEC.—In the merry month of June. Part-song for S.A.B. No. 6 C.S.L.R. Series. 4*d.*

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During the Last Month (*continued*)

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(*Continued from p. 54.*)

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2
like a rose, — Dear land, dear land, — our — roots are deep in you:
cresc.
f
May your sons, may your sons grow tall — and true!
cresc.
f
3
mp
2. Her mists have furled us from the
Strings
mp espress.
mp
foe, Her winds have seed-ed us a-far: Vis-ion may dawn up - on these hills,
3
3
3
3

4
Eve-ning still ta - per to a star. Dear sons, dear sons,— when we turn
back to clay, Fare you on, fare you on— the ra - diant
cresc.
mf
cresc.
cresc.
f
way!
rit.
rit.
f
5 DESCANT
f
3. Dear land, whose great-est art has been To graft the new up -
f

on the old, Teach us a-gain your pa-tient skill! Help us to heal this
6
an-gry world! Man must learn love, or else man -
rit.
ff
kind will fail. Heart of love, heart of love, in us pre -
ff
largamente
vail!
sf